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SPEECH EDUCATION IN THE NORMAL SCHOOLS—A SURVEY

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A GLANCE through the indexes of those journals devoted partially or entirely to the interests of speech education shows a most unfortunate lack of material on normal school problems. Public schools, high schools, and colleges hold an absolute monopoly of attention. The men and women who are writing about speech problems are neither of the normal schools nor are they interested in the normal schools. Stranger still, the men and women who are directing speech work in our teacher-training institutions are, if one may judge by appearances, indifferent to the fact that ideals in speech training have been undergoing a most significant and wholesome change during the past few years.

This charge arises from the following evidence: in 1921, only thirteen out of nearly two hundred normal school teachers of speech were members of the National Association of Teachers of Speech; only twenty-seven out of one hundred sixty-five normal school libraries received the QUARTERLY JOURNAL OF SPEECH EDUCATION; only five normal school teachers of speech, representing only three schools, attended the National Convention, held in Chicago last December; not one article published in the QUARTERLY JOURNAL was written by a normal school teacher or related to normal school problems.

This is a serious indictment to somebody. The question to be decided is: Are we to blame the normal schools for their lack of

interest, or the National Association for its complete neglect of this phase of work? The answer must be that both sides are to be blamed; the National Association a little more than the normals, for it is composed of the progressive men and women of the profession, who ought to appreciate the importance of this phase of speech work. One of these very progressive members of the Association was asked why it was that the needs of the normal schools were so neglected, both in convention programs and in the QUARTERLY JOURNAL. He answered somewhat in this manner: "Oh, there is no use trying to do anything with them; their teachers are almost entirely graduates of special schools, lacking in academic standing, and not interested in securing academic standing." This reply served as a challenge to which the following survey is the response.

In the belief that the popular questionnaire method would not produce enough results to enable one to draw sound conclusions, requests for catalogs were sent to the one hundred sixty-five state normal schools of the United States. Replies were received from one hundred fifteen institutions, or approximately seventy per cent of the entire list, including all of the larger and more representative schools. Of this group eighty-nine are four-year teachers' colleges, granting either the A.B. or Ph.B. degree, while eleven more offer three years of college work.

The first matter of interest in the survey was the teaching staff employed, together with their training. The investigation showed the following results:

Schools employing one full-time speech teacher	64
Schools employing two full-time speech teachers	4
Schools employing three full-time speech teachers	4
Schools where one speech teacher teaches other subjects also	40
Total Schools Reporting Teachers	112
Schools counted twice (1 and 4)	2
Schools offering no work	5
Number of teachers reported	124

The forty teachers who are engaged in teaching other work, in addition to their speech work, lend proof to the old adage that "variety is the spice of live," for we find seventeen separate and distinct fields of learning combined with speech. This would seem to indicate either that speech work is extremely adaptable, or that speech teachers are long-suffering. The other subjects are as follows:

English—27
Physical Education—4
Spelling
Sociology, hygiene, tests and measurements (one teacher)
Arithmetic—2
Arithmetic and penmanship
Music
Drawing, botany, and music
Latin, Spanish, Physical Training, Dean of Women
Domestic Science and Art
Total—40

So far as training is concerned, the survey indicated that most of the normal school speech teachers have academic standing. Insofar as data was given in the catalogs, the results were as follows:

Work in special schools only	28
Bachelor's degree	21
Master's degree	17
Doctor's degree	1
No degree—no other data given	6
Bachelor's degree and special school	17
Master's degree and special school	4
Normal school training only	5
Not reporting	25
Total	124

Those of us who are much concerned about the report of the Committee on Association Title at the next convention, will be interested chiefly in that part of the survey which deals with nomenclature of departments and courses. Neither side in the controversy will find much "food for argument" here. It is appalling to note the absolute lack of standardization in this respect. It would be a comparatively safe wager that neither the colleges nor the high schools could produce such a display of originality as is shown here. Not only do the names of the departments vary, but in sixty-two schools the names of the department is barely related to the title of the teacher; while nine schools do not bother to bestow any kind of a title on the department. Five more offer no work of any description in the field of speech. The departments are labeled as follows:

English	65	Language	1
English expression	2	Oral English	1
English language	5	Oratory	1
Expression	10	Public Speaking	2
Fine Arts	1	Public Speaking and Expression	2

Public Speaking and Debating	1	Reading and Speaking	2
Public Speaking and Dramatics	1	Speech	1
Reading	3	Not named	9
Reading and Effective Speaking	1	No department	5
Reading and Oratory	1	*Total Departments Classified*	115

According to the catalogs, teachers of speech are supposed to be teaching the following subjects:

Directed Reading	1	Oral Expression and Story Telling	1
Dramatics	2	Oral Reading	1
Dramatics and Oral Expression	2	Oral Expression and Dramatics	2
Elocution and Logic	1	Oratory	1
English	26	Public Speaking	9
English Expression	1	Public Speaking and Expression	3
English Expression and Reading	1	Public Speaking and Debating	1
English and Reading	1	Public Speaking and Dramatics	3
English Language	1	Public Speaking and Oral English	1
Expression	19	Public Speaking and Reading	8
Expression and Dramatics	1	Reading	12
Expression and English Language	1	Reading and Effective Speaking	1
Expression and Story Telling	1	Reading and Expression	2
Expressive Reading	1	Reading and Dramatics	1
Language	1	Reading and Language	2
Literature and Reading	1	Reading and Speaking	2
Literature and Story Telling	1	Reading and Speech	2
Methods	1	Speaking	1
Oral Expression	9	Speech	2
		Total Teachers Classified	124

The courses offered in the teacher-training institutions offer even more variety than the titles of the departments would indicate. So far as numbers of courses offered is concerned, it is rather significant, and certainly very hopeful to note, that seventy-six schools require some speech work for graduation, at least in those courses which prepare teachers for work in the elementary grades. Division of courses in the normal schools are about as follows:

Institutions offering only one course	25
Offering from 2 to 13 courses	85
No courses	5
Institutions offering advanced courses	43
Institutions requiring some speech work	76
Institutions where all work is elective	34
Offering more than one fundamental course	42
One foundation course pre-requisite to advanced work in department	3
Institutions offering 4 to 13 courses	30

In the twenty-five schools where but one course is offered (usually required for graduation in nearly all courses) the courses are known by the following fourteen names:

Debate
English
Expression—3
English Language
Logic
Methods—2
Oral English
Oral Expression—2
Public Speaking
Public Speaking and Argumentation
Reading—8
Reading and Public Speaking
Story-Telling
Clear Expressive Reading and Distance Articulation

General or foundation courses are known by the following titles:

Directed Reading
Clear Expressive Reading and Distinct Articulation
Elements of Elocution
Elocution
English Expression—2
English Language—5
Expression—14
Fundamentals of Speech
Fundamentals of Expression
Oral Expression—18
Oral English—6
Oral Language
Oral Reading—3
Public Speaking and Dramatization
Reading—27
Reading and Expression
Reading and Public Speaking—2
Reading and Speaking
Reading and Speech
Spoken English
Vocal Expression
Voice
Principles of Expression

Where the description of the course indicated that the classwork was largely public speaking in its strictest sense, the titles are as follows:

Advanced Public Speaking—4
Argumentation and Public Speaking
Forensic Oratory
Extemporaneous Speaking—2
Informal Speaking
The Occasional Address
The Oration—2
Orations and Popular Addresses
Oral Discussion
Oratory
Platform Speaking
Practical English
Practical Speaking
Public Speaking—31
Public Speaking and Conversation
Public Speaking and Debating
Reading and Oratory
The Short Speech
Speeches and Orations
Speeches and Parliamentary Law
Theme-writing, Speaking and Debating

Even Play Production is known by four names:

Play Production—5
Applied Dramatics
Community Dramatics—2
Technique of the Drama

Nine different titles are found for Argumentation and Debate:

Advanced Debating
Argumentation—8
Argumentation and Debating—11
Debate and Oral Composition
Debate Rehearsal
Debating—6
Inter-School Debating
Inter-Society Debating
Preparation and Delivery of Debates

The field of Interpretative Reading apparently has more imaginative appeal than any other field, for in finding titles for these courses teachers have allowed their fancies to run riot:

Advanced Dramatics
Advanced Elocution
Advanced Oral Expression
Advanced Expression—2
Advanced Reading—4
Classical Drama
Critical Readings
Dramatic Art—4
Dramatic Expression
Dramatic Interpretation—2
Dramatics—4
Elementary Reading—3
Imagination and the Dramatic Instinct
Interpretation—3
Interpretative Reading—5
Interpretation of Poetry
Oral Interpretation
Physical Culture and Dramatics
Platform Reading
Play Rehearsal
Poetic Interpretation
Private Lessons—2
Prose Interpretation
Reading of Lyrics
Reading of Victorian Poetry
Reading of Poetry
Repertoire
Shakespearean Reading
Summer Play

Methods of teaching reading, required in every normal school in the United States, is offered by the Department of Speech in only thirty-four out of one hundred sixty-five schools! Think of it! In eighty per cent of our teachcer- training institutions prospective teachers study methods in reading in the departments of English or education! The course where a knowledge of principles of speech is most essential is taught from a purely pedagogical viewpoint. It will be noticed in the nomenclature of these courses that not even all the thirty-four courses deal with *beginning* reading.

Beginning Reading
Essentials of Teaching Oral and written Composition
Methods in Advanced Reading
Methods in Oral English
Methods in Reading—20
Primary Reading—3
Problems in Teaching
Professional Reading
Public School Reading
Reading for Teachers—2
Teacher's Reading
Teaching of Reading

Special courses in training the speaking voice are offered in only ten normal schools, and under the following titles:

English for Foreigners
Elements of Speech
Corrective Speech
The Speaking Voice
Speech Correction
Speech Defects
Speech and Voice Clinic
Voice
Voice Training—2

Story-telling, which is offered in one form or another in all our teacher-training institutions, is taught in speech departments by only twenty-two schools. As in the case of Beginning Reading, the remaining schools offer such work in the departments of English or education. Twenty courses called *Story-Telling,* one called *The Art of Story-Telling,* and one in *Dramatization,* complete the list here.

Only two normal schools offer courses in pageantry, one called *Pageantry,* and the other, *Festival and Pageantry.*

A very careful analysis of the subject-matter covered in all these courses shows that variety is not confined to titles of courses and departments. It also shows a complete lack of agreement among normal school teachers as to even the most fundamental aims of speech education. In this list, the terms used have been taken in all cases from the catalog descriptions of courses offered:

Argument—16
Common reading
Characterization, Impersonation, etc.—9
Correction of bad habits—45
    Enunciation
    Articulation
    Pronunciation
    Phonics
Debating—18 (One is impromtu; one is written and oral)
Dialect—3
Diacritical Markings—2
Emotions—8 (One specifies "simple" emotions)
English—13 (This indicates written English)
Facial expression
Grammar, usage—8
Good time
Imagination and the dramatic instinct—3
Interpretation—31
Interpretation of the printed page—6
Literary appreciation—10
Life (No further explanation)—2
Methods—Later grades and high school—38
        Elementary grades—13
Mental attitudes—2

Memory-training
Parliamentary precedure—8
Personality—2
Physical development—13
Physiological, neurological, psychological elements in language
Psychology—9
—pedagogy and hygiene of reading
—of impression
—of oratorical delivery
—of reading
—of speech
Power—3 (No description beyond attainment of power)
Pageantry—5
Poise—6
Principles of speech--13
Play production—13
Platform work—44 (Courses where the aim is exhibition)
Reading—15 (Mostly "rendering selections")
Speaking—62
—Extempore—40
—Oratory—17
—Style—2
—Delivery—3
Social asset
Speech defects—8
Story-telling—33
School activities—22 (Course planned to prepare for activities)
Debates—10
Contests—3
Plays—9
Text-book—4 (Course planned to follow certain text))
Theory of Amateur
Vital, mental and emotional natures blended—2
Voice—quality, pitch, force, inflection, etc.—66
To think Clearly—6

If a survey such as this serves no other purpose, it certainly ought to show that there is a tremendous opportunity for the National Association of Teachers of Speech to do some work. When one realizes that three hundred sixty-nine out of three hundred seventy-nine courses offered in the schools reporting are open to freshmen, absolutely without pre-requisites, it ought to be apparent that normal school speech work, as it now exists, is entitled to very little academic recognition.

At the same time, it must be remembered that degrees from these schools,—a large number of them offering majors in speech,—

entitle their owners to graduate standing in practically all of our colleges and universities. Hence the colleges and universities ought to be concerned about the quality of the work done there.

But our teacher-training institutions have a far greater claim to recognition than one of academic standing. They are turning out the teachers of our public school systems! Every year they graduate approximately twenty-five thousand teachers, ninety-five per cent of whom are prepared to teach in the kindergarten and elementary grades. Of the six hundred thousand public school teachers in the United States, five hundred sixty-five thousand teachers are doing kindergarten and elementary grade teaching.

What is the significance of this, you ask? In the National Conventions one hears frequently from high school teachers, "Take care of the high school situation and you won't have to worry about college entrance requirements and beginning courses in college." If that is true, how much more important is it to take care of the *public school situation*, and *prevent* the high school problems! If our elementary teachers understood even the simplest principles of speech education and of mental hygiene, how many of the tragic experiences of childhood might be prevented!

Courses in beginning reading and in story-telling are offered in every teacher-training institution in the United States. What an opportunity for trained teachers with high ideals of speech education to make of every public school teacher a real public servant! Can any one imagine any place where there is a greater need for teachers who are themselves exponents of good speech habits; where harsh voices and indistinct speech have more regrettable effects on sensitive natures?

This is the speech situation in the normal schools of the United States. This survey is intended to show existing conditions; it is not intended to suggest remedies. It is intended as an invitation to the normal schools for coöperation and to the National Association of Teachers of Speech for assistance.

ONE IMPERATIVE PLUS

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MY theme is this: In addition to all the teachings of all the schools of expression, in addition to the values of the "think the thought," "feel the emotion," the Delsarte, the Rush, of any old or any new group, call it what you please, there is an imperative plus, a something needed if the interpreter of literature is to be a really great interpreter. And, secondly, it is my opinion that any attempt to regulate platform reading by rules which define, limit, condemn, or regulate—rules often growing out of personal limitations—serves but to narrow our work, to introduce controversy, to destroy more than to build. Imagine a line running across this page, six inches in length. Let it represent the skill and power of a reader. Rules and regulations may be laid down which guide the individual for about one half inch of the way. The rest must be left to the personal powers, instincts, capacities and tastes of the reader. To do more than than this is to kill his art.

Now back to the main theme! I belong to the electic school in interpretation. I see values in almost every system which has been devised, values of major or minor importance. This may be a strength or a weakness, I do not know. I understand Mark Sabre when he says, "I've got the most infernal habit of seeing things from about twenty points of view instead of one . . . . .I've no convictions; that's the trouble. . . . . I can always see the other side of the case. . . . . You can't possibly be successful if you haven't got convictions. . . . . What I call bald-headed convictions. You know, you can't possibly pull out this big, booming sort of stuff they call success if you're going to see anybody's point of view but your own. You must have convictions. . . . . only one conviction. . . . . that you are right and that every one who thinks differently is wrong to blazes" Anyway, I agree with the "think the thoughters," the tone system, the "feel emotion" crowd, etc. They are right, as far

as they go. No one of them holds all the truth. From all of them, picking and choosing, we get valuable material, good enough for a system for today, but steadily needing additions and subtractions if it is to meet tomorrow's needs. For we die at the top when we think we have found the last word. The youngsters will show us that we are wrong, will discard some of our pet schemes for something better, something which more meets the needs of the new generation. Fundamentals of a sort will always exist but they should never be made fetishes by those who would continue to grow.

What is the aim of interpretation? To re-create life as it has been put into printed words. To find and re-create the beautiful, the good, the worthwhile, the universal, the truth as it has been put into books.

What is needed if one is to do this well? An education, brains, an emotional nature which is quickly responsive, a voice and body tuned to quick responsiveness. But grant these, grant training under one or all of the various "systems," grant platform experience and skill, and there is still needed the imperative plus before the real interpreter of life and literature is made.

What is this plus? I am not sure that I can put it into words. It is too easy here to become high-flown, long-haired, ecstatically esthetic. But with my feet on the ground, talking to practical folk, let me try it. A moment ago I used these three words, "interpreter of life." Let's start there. To interpret life one must know life—through many beautiful, happy, sad, painful, toilsome, light-hearted, heavy-hearted journeys into the land of experience; journeys made in the flesh, mayhap; mayhap in the spirit, in the imagination. But you must have been there. Out of this course comes a philosophy (simple and crude it may be—but it is) a vision of man and mankind. You may get this without reading a book, though that is a doubtful method. You may get it through books alone, again a doubtful method with lop-sided results. You may get it through both sources, books and life,—the best way, I think.

Winchester says that literature is a record of the emotional life of man. Shelley said of the drama, as he might have said of all great literature, that its highest purpose "is the teaching of the human heart, through its sympathies and antipathies, knowledge of itself—in proportion to the possession of which knowledge every human being is wise, just, tender, tolerant and kind." Kerfoot,

in his HOW TO READ, quoted in Miss Johnson's good book, says, "We have nothing to read with except our own experiences—the seeing and hearing and tasting and smelling and touching that we have done; the fearing and hating and hoping and loving that has happened to us; the intellectual and spiritual reactions that have resulted; and the assumptions, understandings, prides, prejudices, hypocracies, fervors, foolishnesses , finenesses, and faiths that have thereby been precipitated in us like crystals in a chemists tube."

But turn to the NIGGER OF NARCISSUS, last edition, and read Conrad's statement of faith and you have what appeals to me as the best possible statement of what I am attempting to say. He says, "The artist appeals to that part of our being which is not dependent on wisdom; to that in us which is a gift and not an acquisition—and, therfore, more permanently enduring. He speaks to our capacity for delight and wonder, to the sense of mystery surrounding our lives: to our sense of pity, and beauty, and pain: to the latent feeling of fellowship with all creation and to the subtle but invincible conviction of solidarity that knits together the loneliness of innumerable hearts to the solidarity in dreams, in joy, in sorrow, in aspirations, in illusions, in hope, in fear, which binds men to each other, which binds together all humanity—the dead to the living and the living to the unborn.

Suppose yourself coming back through the millions of miles from the most distant star. Suppose yourself still days from home. You meet a traveller, going you know not where. Slowing speed he calls, "Where do you live?" Would your answer be "Kalamazoo, Michigan," or would you shout, "Down there! The Earth!" And so saying would not that distant ball be home to you, meaning all that the United States can now mean to the most patriotic American, and would not every struggling human being on that spinning globe be a brother to you? Something of this feeling must be ours if we are to read literature.

We must get a vivid sense of the brotherhood of man, of the universality of human experience. Who was it said, "When the devil takes the hindmost, the wrench is felt by the topmost: felt to the very marrow of his bones?" Do you believe that, feel that? Have you laughed over, laughed with, wept over, wept with, mankind? Can you feel the impact of the Wells panorama of the human struggle? Are sunsets beautiful, placid lakes set in green trees a source

of happiness? Are the mountains, the south wind, the first flowers of spring, the innocence of children, the love of new lovers, of fathers and mothers, the laughter of children, the girlish purity of sixteen, the fresh strength of the young athlete, the green of April, the brown of October—are all these the sources of joy and inspiration?

I may intellectually know meanings, but if I am to interpret I must know meanings emotionally, must connect them with life, all human life. Not long since I heard a college student read Kingsley's THREE FISHERS. She understood the words, but when she read,

> "For men must work and women must weep,
> And there's little to earn and many to keep,
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It was at once apparent that never in her life of real or imaginary experience had she seen the poverty of China, watched the women of Japan coaling a passenger boat, seen the peasant women of Europe, known the meaning of THE MAN WITH THE HOE, or even in our own Chicago stood on Halsted, or Milwaukee, or Blue Island of an evening and watched with sympathetic and understanding eyes the human stream as it wound home from work. She knew so little and she didn't know so much. Similarly I might illustrate with every poem of merit, with every bit of prose that depicts life.

Oh Lord, give us *understanding*—of life, of the great human spectacle the earth over, of the human heart.

Such is one imperative plus! Can we teach it? Yes. We can plant the seeds, which may later grow. They must be planted. Nowhere, in no other class in university, college, or secondary school, is there such an opportunity given to a teacher to plant seeds that make for vision, for sympathy, for warm personal contacts, as to the teacher of interpretation and public speaking. Further, if he be a teacher worth his salt, he *must* teach these things, largely by indirection.

And with this as our task, we quarrel and quibble over terminology, definitions, methods, systems. We say that all reading must be thus and so. We define (and rightly, for we must be intelligent) impersonation, personation, characterization, acting. And some of us, moved unconciously (I hope it is unconciously) by our limitations, our tastes, score mercilessly those who use A instead of B,

in his HOW TO READ, quoted in Miss Johnson's good book, says, "We have nothing to read with except our own experiences—the seeing and hearing and tasting and smelling and touching that we have done; the fearing and hating and hoping and loving that has happened to us; the intellectual and spiritual reactions that have resulted; and the assumptions, understandings, prides, prejudices, hypocracies, fervors, foolishnesses , finenesses, and faiths that have thereby been precipitated in us like crystals in a chemists tube."

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It was at once apparent that never in her life of real or imaginary experience had she seen the poverty of China, watched the women of Japan coaling a passenger boat, seen the peasant women of Europe, known the meaning of THE MAN WITH THE HOE, or even in our own Chicago stood on Halsted, or Milwaukee, or Blue Island of an evening and watched with sympathetic and understanding eyes the human stream as it wound home from work. She knew so little and she didn't know so much. Similarly I might illustrate with every poem of merit, with every bit of prose that depicts life.

Oh Lord, give us *understanding*—of life, of the great human spectacle the earth over, of the human heart.

Such is one imperative plus! Can we teach it? Yes. We can plant the seeds, which may later grow. They must be planted. Nowhere, in no other class in university, college, or secondary school, is there such an opportunity given to a teacher to plant seeds that make for vision, for sympathy, for warm personal contacts, as to the teacher of interpretation and public speaking. Further, if he be a teacher worth his salt, he *must* teach these things, largely by indirection.

And with this as our task, we quarrel and quibble over terminology, definitions, methods, systems. We say that all reading must be thus and so. We define (and rightly, for we must be intelligent) impersonation, personation, characterization, acting. And some of us, moved unconciously (I hope it is unconciously) by our limitations, our tastes, score mercilessly those who use A instead of B,

or C instead of D, etc. Papers are read here to prove that he who uses the technique of acting in his reading from the printed page is outlaw; that he who characterizes is outlaw, that he who uses costume is outlaw, or make-up, or this or that. Fill in the words for yourself. I have heard artistic work in all these manifestations. So have you, if you are not narrow minded.

How can we measure platform art, or stage art? By this—does it appeal, does it get over—*to the judicious few as well as to the many?* That's a high standard, a practical standard. Can you meet it? Who does—Guilbert, Sales, Williams, Janis, Wilson? What's the next standard? That it appeal to the many without offending the few. And last—because so limited in its appeal—that it appeal to the few and bore to death the many. If we accept such measurements what care we about personation or impersonation, characterization or acting, except as they be good or bad mediums for the individual under discussion? Your real artist can get over to the few, to the many—separately—or to both in the same audience.

She wore a costume, therefore she is inartistic — nonsense. She impersonated, it was therefore terrible — nonesense. She almost acted the thing and it was therefore bad—nonsense. Did it live—was it true—did it get over to the audience, pleasing the judicious or at least not offending? There's the standard. We may say to the pupil, "You should not characterize so broadly." But if we say it, we must criticize not because characterization *per se* is bad, but because it is not the right medium for that particular reader. Exactly the reverse may be true of the next student to enter to your room. You may say to the student, "Ah, that is acting—what you should do is personate." But we must not say it because we have a fixed dislike for acting *per se*, but because in that instance the student fails to make the truth live by acting and can and does make it live by personation. We should be pragmatists—with certain definite results we are trying to hit.

And now back to our original theme—the imperative plus. If a reader has the plus, not one bit care I whether he characterizes, acts, personates,—or what method he uses. He shows me life through his personal slant, his concept, his vision. If he is sincere, true, honest—does not offend, if he moves me, makes me think, I am for him.

What is the cultivated man? What is culture? There are many definitions. This is one, "The cultivated man is the one who has the most contacts"—with music, art, literature, poetry, PEOPLE. And don't dare omit the people. We who live in or on college campuses, who have lost the ability to understand the common folk, who interpret art as we think other people *ought* to like it, who have been educated out of a taste for the simple things of life, who can't see God in the servant, the clerk, the postman, the day laborer, as well as in our educated equals, our social equals, our money equals—if there be those of us like that, we have lost the imperative plus and have put down a minus sign in its stead.

Let's not quibble over terms, over methods. Let's get a better, bigger understanding of what this life is all about, let's find a meaning in it, let's learn how to re-translate, into living words and actions that will be understood by all, the thoughts, the life values, the life interpretations which writing men have put into books.

A SURVEY OF SPEECH TRAINING IN HIGH SCHOOLS OF THE UNITED STATES WITH RECOMMENDATIONS FOR ITS IMPROVEMENT*

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SECTION I

THERE can be no doubt that man's chief method of communicating with his fellows is by means of the spoken word. There is likewise little doubt that the speech mechanism is used one hundred times as often as the written page to convey one's ideas. And yet, almost one hundred times the care is given to the perfecting of written discourse in comparison with the time allotted to the perfecting of adequate ways and means of making one's desires and thoughts known through the medium of the voice and bodily action.

Descriptions, narrations, expositions (put on paper) have become a part of the adolescent's life in the secondary schools. It is only within recent years, however, that our educators have seen the desirability, or even the fitness, of having drill in speech so that, on occasion, messages in descriptions, exposition, narration or what not, might be given by word of mouth, supplemented by bodily action, in well-rounded, distinct sound symbols which convey well-rounded, distinct ideas.

Very little effort has been put forth, any place in our educational system, to improve speech habits, in the high school least of all. These have been acquired in the home (where the speech habits of members of the family have been good, bad, or so-so) on the street corner (where they are usually bad) on the ball diamond, on the playground, at school. Speech defects have been passed over with a pitying shrug, and speech inhibitions never enquired into. Commas, periods, and capitals, if misused, have been considered crimes and misdemeanors,—rightly perhaps—but oral punc-

*A Thesis submitted for the degree of Master of Arts, University of Wisconsin, 1921.

tuation marks might go hang; while stage-fright or lisping or nasality of tone have been heaven-sent misfortunes about which nothing could be done.

Mr. William Hawley Davis,[1] of Bowdoin College makes a very satisfactory summary of some of these points when he says: "In a word the case is this—The experiences of daily life, including those of daily school life, produce among us very few thoroughly able speaking voices; on the other hand, these *unordered* experiences produce, or allow to be produced, many voices which, on account of weakness or thinness or highness or lowerness of pitch, of harshness, of faulty or obscure enunciation, unfit the possesor in each case for performing adequately the functions of an educated member of society. It is while the child is passing through the secondary school that its voice, as we say, changes; it is there that the inadequacy of its speaking voice usually becomes evident. What can the secondary school do toward eliminating the imperfections of the speaking voice and thus toward producing, in greater numbers than heretofore, useful members of society?" Mr. Davis here does not touch upon the action side of speech.

This paper is no effort to criticize the work of the English or any other department at work in the high school. It is only the outcry of one who strongly believes that another subject, Speech, should be added to the curricula of the high schools all over the land, and which, if it were studied and practised, would help materially in conducting the daily activities of our lives.

In a thesis[2] written by a student of this University (Wisconsin) last year, the writer sent out a questionnaire to quite a list of representative high schools over the country asking about the work in Public Speaking. One of the questions was—"What name is the course listed under?"

Of the 26 replies that she received it was found that all were doing some work in Public Speaking. Six called the work English, five called it Public Speaking, five called it Oral English, four called it Oral Expression, three called it Elocution, two called it Expression and one called it Speech.

[1] *English Journal*, Vol. V, p. 241.

[2] A Survey of Speech Education in the High Schools, Normal Schools, Colleges and Universities in the United States: BEATRICE J. CUMNOCK, 1920.

In this treatise I am using the term Speech in preference to any other, to determine and fixate this field of teaching. This term is preferable to most because it is definite in its application. What are the other terms by which work of this nature has been designated heretofore? *"Elocution"* has been outgrown for years—it had come to mean, rightly or wrongly, that stereotyped form of expression which is, essentially, as far removed from ordinary conversation as the north pole is from the south. Everything connected with such a term is anathema to the lay mind. It is supposed to have to do with overmuch of pose, gesture, and affectation.

"Expression" or "Oral Expression" will not do because these are limiting terms—that is they are not broad enough to comprehend the entire scope of this work. "Oral English" is far too limiting in its phraseology; it makes this a part of the work in English Composition. "Public Speaking" comes much closer to what is wanted but even here the term suggests merely performance on the platform—in public. "Speech" as I conceive it has to do with this and much more. As a subject of the curricula its duty would be to fit people to perform adequately the functions of educated members of society. To do this it must also take care of, and treat, emotional complexes that express themselves in stage-fright, for example, or inability to speak well or in a connected fashion. The term Speech takes into consideration the care of speech inhibitions and defects as well as training in phonetics, story-telling, oratory, debate, dramatization, reading, and speaking.

Speech is the medium through which our thoughts and emotions are developed. It is also the vent for the expression of all of our intellectual and emotional life. Poor expression, at any one time, means that there are poor thoughts at that time. To put it another way, the better the expression the better the thought.

Watson[3] says, "Vocal acts or habits, however numerous they may be, do not become language habits until they become associated with arm, hand, and leg activities, and substitutable for them." Of the transition from explicit to implicit language, he says, "While thinking, many use articulate speech or even lip speech much as do the readers just described." (Readers whose lips move in unison with the eyes.) "Our view is that overt language develops under

[3]Psych. from the Standpoint of *The Behaviourist*, Chap. IX, p. 319.

social training. It is thus absorbed into and becomes a part of every total integration of the individual. Hence when he is making adjustments in the absence of other like beings, language remains as a part of the process.'' Since there is no stimulus for talking aloud when alone, ''silent talking takes place which rapidly improves by practise since it is exercised during every waking and certainly during many sleeping moments.''

Thinking then is silent talking.[4] ''The thoughts of those around us sooner or later eventuate in explicit bodily action—no one except possibly a certain type of schizophrenic remains for any length of time 'sicklied o'er with the pale cast of thought.' Even the philosopher occasionally breaks his implicit word chains and favors us with a morsel in the form of a written or spoken word.''

It is well then to check up and find out if possible just what is being done in our secondary schools (I suppose that it is too premature, at this time, to talk about the work that might be done in the elementary grades to the great benefit of our speaking public and future American citizenry) in the way of instruction in this most important field of speech.

SECTION II

From a very reliable source, namely the United States Bureau of Education,[5] it has been possible to collect some very interesting and valuable statistics on the ''Public Speaking'' offered in the accredited high schools of the seventeen states which compose the membership of the North Central Association.

1. In Arizona, out of 6 schools, 4 offer no work in speech at all, while 2 offer ½ unit.

2. In Colorado there are 46 schools of the above mentioned standing. No work in public speaking is offered in 25 schools, but 2 give ¼ unit, 14 offer ½ unit, and 5 offer 1 unit.

3. In Illinois, out of 135 accredited schools, 95 offer none of this work, 1 offers ¼ unit, 17 offer ½ unit, 16 offer 1 unit, and 6 offer 2 units.

4. In Indiana the rating is as follows: Out of a total of 79

[4] Watson, p. 327.
[5] *Bulletin* for 1919, number 45.

schools, 38 offer no work, 3 offer ¼ unit, 17 offer ½ unit, 15 offer 1 unit and 6 offer 2 units.

5. In Iowa, out of 76 schools, 52 offer no work in Public Speaking, but 2 offer ¼, 12 offer ½, 9 offer 1, and 1 offers 2 units.

6. In Kansas the total number of schools is 67. Fifty-two of this number offer no speech work, while 1 offers ¼ unit, 10 offer ½, and 4 offer 1 unit. No school offers more than 1 unit.

7. Michigan has 112 accredited secondary schools, but 84 of this number offer no work in Public Speaking. Two offer ¼ unit, 9 offer ½ unit, 16 offer 1 unit and 1 offers 2 units.

8. Minnesota has 67 schools. Of this number, 34 offer no work in speech, 16 offer ½ unit, 13 offer 1 unit, and 4 offer 2 units.

9. In Missouri of 52 accredited schools, 46 offer nothing in the way of speech training, 1 offers ½ unit, 2 offer 1 unit, and 3 offer 2 units.

10. In Montana, out of 25 schools, 12 offer nothing, 1 offers ¼ unit, 8 offer ½ unit, and 4 offer 1 unit.

11. In Nebraska we find this situation. There are 57 accredited high schools. 42 offer no work, while 11 offer ½ unit, and 4 offer 1 unit.

12. In the case of the 4 schools of New Mexico we find that none of them offer anything in the way of speech training.

13. North Dakota has 30 high schools. Twenty-one give no credit while 5 offer ½ unit, 3 offer 1 unit, and 1 gives 2 units.

14. Of the 165 schools in Ohio, 124 offer nothing in this field. Three offer ¼ unit, 9 offer ½, 17 offer 1, and 2 offer 2 units.

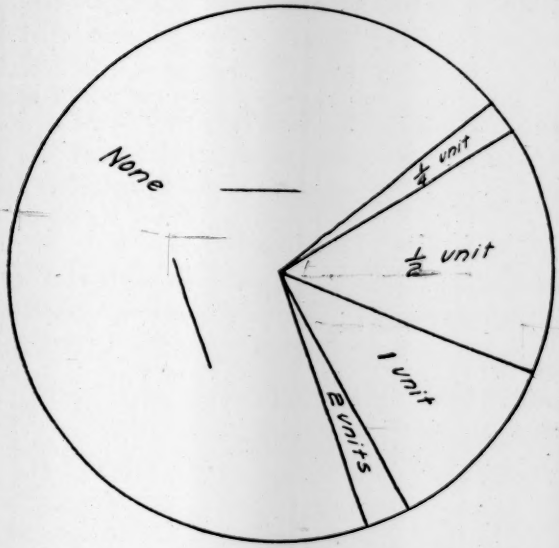
15. South Dakota has 24 high schools with the offerings in this work divided as follows: 12 give nothing, 11 give ½ unit, and 1 gives 1 unit.

16. In Wisconsin, out of 92 high schools, 71 offer no work, 1 offers ¼, 14 offer ½, 4 offer 1, 2 offer 2 units.

17. Wyoming has 5 accredited schools of which 3 offer nothing, 1 offers ¼, while the remaining 1 offers 1 unit.

To put these statistics in concrete form, for purposes of comparison, a table has been prepared showing the percentage of accredited schools in North Central Association which offer nothing and the percentage which offer something—no matter how little—in Speech.

This will be more easily seen if a diagram is used:



State	*Per Cent of Schools Offering Nothing*	*Per Cent of Schools Offering Something*
Arizona	67	33
Colorado	54	46
Illinois	70	30
Indiana	48	52
Iowa	68	32
Kansas	78	22
Michigan	75	25
Minnesota	51	49
Missouri	88	12
Montana	48	52
Nebraska	74	26
New Mexico	100	--
North Dakota	70	30
Ohio	75	25
South Dakota	50	50
Wisconsin	77	23
Wyoming	60	40

From this it will be seen that out of the seventeen member states of the North Central Association only three states are found in which the subject is taught in one-half or more than one-half of the schools—Montana with her 52%, Indiana with 51% and South Dakota with 50%. (Indiana should lead, perhaps, because she has 79 acredited schools and Montana only 25). The only other state that approaches these marks is Minnesota where the subject is presented in 49% of the schools. Public Speaking is given in less than 25% of the schools of Missouri, Kansas, Michigan, Ohio, and Wisconsin, while New Mexico doesn't bother with it at all.

By way of summary, the statistics show that, of the 1032 accredited schools listed in the North Central Association, 719, or 69.7%, offer no work in Speech while 30.3% do give some of this work. Of the number of schools 17, or 1.6% offer ¼ unit, 156, or 15.1% give credit for ½ unit, 114 or 11% give credit for 1 unit and 26 or 2.5% give credit for 2 units.

Yet it will be noticed that nearly a third of the accredited schools of these states, taken together, are offering this subject. That is something over which teachers of Speech may very well feel pleased, since the teaching of any phase of Speech in the high schools is very recent indeed.

True it is that we have had for ages speech training for those in contest work, but those selected for such display have usually been chosen because of good voice and presence. They have therefore needed or received little or no training in Speech. Let me say in passing that I consider it very wrong for the school to take the time of a teacher and confine his or her work solely to contest activities. I know of nothing more heartbreaking to a teacher who is really interested in promoting and encouraging good speech, than to run up against such a situation.

From the "Report of the Fourth Annual Meeting of the Inland Empire[6] Council of Teachers of English" held at Spokane, Washington, in April 1919, I find that the Committee on High School English has divided the English into Oral and Written work, and has reported on the "minimum essentials" in these two branches for each high school year.

[6]Inland Empire, composed of the States of Montana, Idaho, Oregon, and Washington.

I wish that I had the space and time to incorporate here these requirements. Not many have to do with more than grammar, syntax, and good use. Here, for instance, are the requirements for passing in Freshman Oral English:

1. Stand before the class in good position.
2. Look at his classmates while he talks.
3. Give his talk a title.
4. Use complete sentences when speaking before the class.
5. Show by his voice that a sentence ends and by his omission of an unnecesasry connective that another sentence begins.
6. Pronounce his words distinctly and correctly.
7. Pronounce correctly the following simple words; get, just, for, can, catch, you, why, because, was, going and others in *ing*.
8. Know how to determine pronunciation by means of the dictionary.
9. Definitely increase his vocabulary.
10. Make rapid strides, if necessary, in eliminating vulgarisms.
11. Observe for the most part the rules of syntax.
12. Use correctly the principal parts of go, see, do, come, sit, set, lie, lay, eat.
13. Maintain a courteous attitude in conversation and discussion.
14. Read aloud acceptably his own theme.
15. Read aloud at sight simple prose selections, news items, and the like.

In the sophomore and junior years this work is continued, and additions are made, such as: Organize material topically, present a subject clearly, purify the diction, consult the library catalogues and indexes, establish proper forms for stating cause and reason, etc.

It has been extermely difficult to gather the kind of statistics wanted from the states outside the North Central Association. I have found it impossible to ascertain what is being done in Speech in Alabama, Arkansas, California, Connecticut, Delaware, Florida, Maryland, Massachusetts, Mississippi, Kentucky, Iowa, North Carolina, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Vermont, New Hampshire, or W. Virginia. It is not to be understood that these states make no provision at all for work in speech; they do a certain amount and kind in the Eng-

lish courses. The above simply means that the bulletins and records issued by State Boards of Education that I have been able to get a hold of and examine, have contained no refernces to speech work as such.

The State Superintendent of Mississipi,[7] visiting an outlying school found a large room in the basement occupied by a private teacher of Expression, "giving lessons in Elocution to individual children." He goes on to relate, with a bit of personal satisfaction, I think, that a thoroughly equipped home science department has since been installed in this room, the School Board having spent $1000 for the outfit.

Maine has made some provisions along this line of Speech training. In a bulletin of the Educational Department of the State,[8] published in 1916, we find that it is suggested that oral composition be studied under Composition in the first year. To quote, "Oral Composition should take relatively the more prominent place and should be constantly associated with the recitation in all classes and with the pupils' conversation. It should, however, be carried on in close relation to the written work." In the second year the attention should be directed toward clear and instructive explanations involving much recitation English. The work of the third year should continue the work of the first and second, "taking the form of reports of considerable length, with frequent use of the black-board, or of an article itself, in demonstration." The recitation English should be followed carefully. In the fourth year it is suggested that the work take special forms, such as oratory, extempore talks, dramatization, and presiding at meetings.

One of the aims of the high school course in English in Louisiana[9] is "to give the pupil a command of the art of expression in speech and in writing." Expression in speech includes—

1. "Ability to answer clearly, briefly and exactly a question on which one has the necessary information.

2. Ability to collect and organize material for Oral discourse on subjects of common interest.

[7]Biennial Report of the State Superintendent (p. 35), 1913–14 and 1914–15.

[8]Course in English in the High School.

[9]State Course of Study for High Schools of Louisiana, issued in 1919.

3. Ability to present with dignity and effectiveness, to a class, club or other group, material already organized.

4. Ability to join in an informal discussion, contributing one's share of information or opinion without wandering from the point and without discourtesy to others.

5. For those who have, or hope to develop, qualities of leadership, ability, after suitable preparation and practice, to address an audience or conduct a public meeting, with proper dignity and formality but without stiffness or embarrassment.

6. Ability to read aloud in such a way as to convey to the hearers the writer's thoughts and spirit and to interest them in the matter presented. Here alone is enough work to keep a new department busy.

In the "Course of Study for High Schools,"[10] published by the State Board of Education in 1917, a period of time in a composition course in English (the first semester of the junior year) is given to speech-making. That relatively little attention is paid to speech, *per se*, is evidenced, I think, by the explanation of the work. "Much oral and written work is required with the emphasis of the term on debate and speeches, impromptu and from notes. The following are the topics to be studied during the term—(1) Study of Words (to enlarge vocabulary) (2) Debate (3) Speeches."

The work properly is not Speech at all and seems to depend on the pupil for self-criticism. In "general suggestions" under Debate the statement is made that these "speeches and debates should not be studied intensively or mechanically without regard to the constructive work." In reading a debate the "aim should be to get no more from the first reading than he would get from hearing it delivered." The pupil should then try to discover why the speech was an effective one. "What can I get from the selection which will help me to make my talk more effective?" Several formal debates are suggested for the semester.

In the fourth year one may elect one of a number of courses to follow the three years of English previously given. Under Course A, the Composition work reviews the previously mentioned work and calls for a few oral reports.

Course E is a suggested course in Public Speaking. Of this

[10]Part II English, Department of Education, Kansas.

course it is said: "There is a growing tendency to offer courses in expression or public speaking in the high schools. In some instances these courses have taken on the form of the old-fashioned elocution with all its painful accompaniments. Unquestionably oral expression has, in the past, been neglected. A course in public speaking may very properly be offered in the high school. Such a course should be offered in the third, or preferably the fourth year. It should be a half-year's work, though there is a possibility of extending it to a year. Such a course should include the following lines of work: (1) Impromptu speaking (2) Speaking from notes (3) Orations (4) Debates (5) In connection with debate and for the purpose of analyzing argument and seeing what makes a speech effective, the reading of Burke's Conciliation, etc. (6) Parliamentary practice (7) Dramatics.

Such a course may be of value in promoting and aiding interschool contests or in preparation for the class or school play so often given." (It seems hard to break away from the idea that this work is essentially recreational) "It goes without saying that such a course should be attempted only by a teacher of special preparation and ability in this line of work."[11]

In a Suggested Course of Study in English[12] (for 5 years beginning 1919) it is found that the Department of Education (of Georgia) recommends work in public speaking, in the third year, in connection with the history of Literature and Classics. It is recommended in connection with Rhetoric and the Classics in the fourth year.

The Department of Public Instruction of New Jersey,[13] while emphasizing the fact that oral composition is extremely important, does not state when and how this work is to be done, except in a general way. It is desired to "fix habits of accuracy and vigor in the matters of daily speech and writing."

In Texas,[14] the work in English is divided three ways—Cosmosition, Mechanics of English, and Literature. Composition is di-

[11]It must be remembered that this is only a *suggested* course of study, a guide for teachers' and superintendents' use.

[12]Forty-seventh Annual Report of the Department of Education, p. 610.

[13]Bulletin on Teaching of High School English, 2nd Edition, H Series No. 3, 1918.

[14]Department of Education, Bulletin 83, September 15, 1918.

vided into oral and written. The oral work is outlined for four years. The first year should have to do with oral reading and declamation; the second, with speech composition; the third, with extempore speaking; and the fourth, with argumentation and debate.

In Utah, according to a Department of Public Instruction Bulletin,[15] *one* credit is given for oral expression and *two* credits for public speaking and debating—making *one* unit of work recommended by the Board. (A credit is 5 recitations per week for 12 weeks.)

Although very little could be found as to the actual status of Speech work in the Virginia High Schools, a state Board of Education Bulletin[16] has this to say of Oral Composition; it is the "most important part of the English work because in everyday life it is most useful."

In Colorado, according to Mr. Frederick H. Bair,[17] the treatment of oral English "is spasmodic and for the most part absent. In our own schools there is one oral English class open to seniors. We are contemplating putting in a supervisor of oral English work as soon is the trick can be accomplished, who will have to face the problem for the entire school system. I take it that our situation is typical."

Mr. Bair, who was formerly connected with the Department of Education of New York State, goes on to say, "The subject of oral English is much more thoroughly handled in the State of New York than in Colorado, where there is no central state control and relatively little systematic interest and administrative provision locally. In New York State a regulation of the State Department requires *at least* one hour per week each year in the high school, and approximately the same in the elementary schools. The State Department also issues a helpful pamphlet on oral English, and in teachers' conferences everywhere accentuates the need for this type of work."

"The new requirement went into effect only in 1917, and yet in four years the quickening of both teachers and students has been very remarkable. Teachers began with fear and trembling to keep

[15]Course of Study for Secondary Schools, August 1918.

[16]Bulletin of State Board of Education, Vol. II, No. 2, September 1919, page 31.

[17]Superintendent of Colorado Springs Public Schools (In a letter dated March 22, 1921).

still and children began with fear and trembling to speak. The State is now producing an articulate generation—boys and girls who can speak for the most part better than their fathers and mothers or even the local spellbinders. The emphasis is upon decent oral reading and unobstrusive, everyday little talks. These are only beginnings, but they are tremendously promising,"

In a Syllabus for Secondary Schools, (English Language and Literature) published by the New York State Department of Education, the following is found: "Since in life Oral Expression is used much more extensively than written expression, much attention should be paid to this phase of English instruction. It is expected that one hour a week will be given to Oral Expression in each of the required English courses." Then follows a rather detailed outline of the work, taking up memorized work, reading and recitation, mechanics of speech, dramatization, public appearance, planning of speeches, debating, etc. "The purpose of this part of the course is to train pupils:

1. To read ordinary prose and poetry aloud intelligently and expressively.

2. To say whatever they may have to say in clear orderly fashion with good enunciation and correct pronunciation.

3. To take part creditably in any sort of public speaking to which the average high school graduate is likely to be called.

In the thesis referred to above,[18] Miss Cumnock found that there was a lack of "standardization, agreement and organization" for the introduction of Public Speaking in the high schools that she questioned, but added that it seemed significant that the larger high schools were doing something in this field, even though it was listed as work in the English Department. The time devoted to this subject ranged from one to five hours a week.

A particular case was cited—the Nicholas Senn High School of Chicago, where a very detailed course is offered. Of the 2700 students, 700 elected this work in 1920.

The general desire of the schools questioned seemed to be to enlarge and elaborate the department.

In 1918 the Chicago Woman's Club sponsored a Speech Survey.[19] This pamphlet declares that Oral Expression was introduced

[18]See note 2.

[19]*English Journal*, Vol. VII, p. 164.

into the high schools about 1913. At the present time, it is being offered as an elective course in fourteen of the twenty-four high schools. It will be put into many of the others whenever the principal finds teachers who are willing to undertake it. This course may extend over two years. There are usually two periods a week and credits are given as for the *regular*[20] studies that require home work. The courses differ very widely, according to the idea of the teacher.

"Oral Expression is usually studied in the third or fourth years, sometimes with a text book, sometimes without. In one high school is is taught in the last half of the fourth only, and then daily as Senior Dramatics."

In one high school[21] near Chicago the study is compulsory. In this school "the pupil is required before graduation to make sixteen short speeches for the assembly which convenes every morning for fifteen minutes."

"Much must be done before the study of Oral Expression is taken as seriously as it should be by the pupils. Unfortunately, it is generally regarded as a "snap" course or "cinch," but there is progress to be noted among many of those who follow the course, even though they do only a small part of the work outlined."

"There is a growing popularity among pupils of courses in Oral Expression. This includes, besides elementary work on voice and pronunciation, public speaking, the construction of a speech, oral reading of prose and poetry, story-telling, reading and giving of plays, preparing for contest work, etc. There are often not enough classes for those who apply. The object is usually to teach the pupil to express himself easily and effectively upon any occasion that may present itself."

"In some of the night schools large classes are being taught public speaking by a teacher trained for this kind of work. In this case a special ruling obviates the necessity of the regular teacher's certificate. Excellent results are being obtained by the eleven young teachers who go each day to the elementry schools to teach groups of children who have defective speech." (It would be interesting to know what kind of work this last is.)

[20]The italics are mine.

[21]Cicero Township High School.

After asking that the School Board take some action to better present conditions, the report enjoins the public to "demand that pupils shall come out of our schools with improved voice and better articulation and enunciation."

In the Report of the Oral Expression Committee of the Chicago High School, [22] Mrs. Bertha Forbes Herring found, by the questionnaire method, that in about one-half of the schools Oral Expression was not taught at all as a separate study. Nothing definite was reported concerning the teaching by trained and untrained instructors. These, it seemed, were about evenly divided. The work in two high schools was given by those who did nothing else. In three a considerable amount of corrective work had been done through consultation with individual pupils. In several schools, the course had varied from year to year and no effort had been made to grade the work. On the other hand, four of the schools were giving, from year to year, four consecutive semesters work.

The writer has made inquiry concerning speech work of several of the larger schools in different parts of the country. Here are the results:

From Central High School, Minneapolis, comes the report that "students may elect from *one* to *three* quarters of Public Speaking. The first quarter of this work should be the third quarter of the Junior year. Public Speaking II and III may be elected in the second and third quarters of the Senior year. Oral Composition has a part in every English course, one day a week being devoted to orals in most classes. English X, a course in rhetoric and in oral and written composition, is required of all students." Four of the teachers in the school have had some training in Public Speaking.

Schenley High School of Pittsburgh—"In the third year we stress the work of Public Speaking by having as teachers for the junior year those who are especially interested in Oral English and who have been specially trained for such instruction."

Stadium High School, Tacoma, Washington,—The first, third and fifth semesters are used entirely for composition. "Of these three semesters one-half the time is always given to Oral Composition." In the literature classes (second, fourth and sixth semesters) "there is oral work only in book reports, memory work" etc. —In the senior year "practically all of the students take one semester

[22] QUARTERLY JOURNAL OF SPEECH EDUCATION, Vol. V, p. 301.

of Oral Expression." This includes voice training, reading, reciting, platform speaking, extempore speaking, parliamentary practice, and dramatics. "About one quarter of the seniors take two semesters of this work, emphasizing dramatics during the second semester." The teachers of the senior work are especially trained.

The Soldan High School of St. Louis does not differentiate any of the work according to the program of studies.

The Manual Training High School of Indianapolis has quite a bit of work listed in Oral Composition in the regular and vocational courses offered. In the latter, the emphasis is placed on the "oral aspects of business."

In electives four courses in Expression are listed and the two teachers who have charge of these have had special training.

Expression I is open to those who have had English III and is given three periods a week. The aim is "to teach the essentials of good reading." Drill in enunciation and articulation is given and the effort is made to "read ideas instead of words."

Expression II—three periods weekly. The aim is "to teach abandon and freedom from all self-consciousness." The course has to do with the "development of the body as an agent of expression through pantomine." Here also is incorporated work in the development of the voice and in character study.

Expression III—three periods weekly. This course is open to boys who have taken Expression I and II. The course deals with extemporaneous speaking, short talks and debate.

Expression IV—four periods weekly. The course is divided into four parts. The first has to do with "drill in responsiveness of voice to emotion," the second, with characterizations from life and fiction. The third part has to do with the study and scenes and short plays, while the fourth is taken up with the study of speech making.

East High School—Rochester, New York. There are four years of required work in English, with five exercises per week. "The work includes work in Elocution with individual assignment in the last year."

"We are placing some emphasis on Oral English but not with any particular idea of Public Speaking. I think that the head of our English Department would defend the expenditure of time on the ground of its value in ordinary conversation and reading.

We also have a teacher who gives considerable time to correcting speech defects among pupils who need it most."

Just a few words by way of summary. As I have said, there is reason for every teacher of Speech to feel encouraged over the facts as presented here. First, we have seen that nearly one-third of the accredited schools of the North Central Association are offering some work in Speech. Again, from the wealth of material to be found on the teaching of this subject, it is easy to see that this work is causing widespread comment among educators. This activity has not been confined to any particular locality but interest is manifest in nearly every state in the Union.

We may very well feel cheered when we consider that music, systematic training of the body through exercises and athletics, manual training, the study of agriculture, etc., have been more or less recent additions to the subjects generally taught in the high schools. Their usefulness has been demonstrated. The usefulness of our subject, in connection with high school work, is being demonstrated. It is assured that we will eventually come into our own.

SECTION III

As to the second part of this subject, what should be done, there have been many and varied opinions expressed—some of which I shall incorporate here.

In an editorial, which appeared in the English Journal for April 1919, I find this statement—"It seems that at last Oral English is beginning to receive the recognition and the place that it deserves in the secondary schools." The writer goes on to explain that a resolution, introduced by the Committee on American speech, to "test opinion on the value of Oral English as a high school subject and the feasibility of giving it a place in the curriculum along with writtten composition and literature," was adopted by the National Council of Teachers of English in session in New York. The substance of this resolution was that there should be an Oral English requirement for graduation and college entrance. No word of opposition to any part of this resolution seemed to point to the fact that "English teachers at least agree to the importance of Oral English and that they take it for granted that it should be—and will be—regarded as a large and necessary part of the high

school course in English. It is therefore not unreasonable to infer that in high schools Oral English should be taught—

1. In the regular English course of instruction.
2. In regular English classes.
3. By regular English teachers.
4. That is should be taken into account when pupils are being tested in English for fitness for graduation from high school and entrance into College."

In contrast to the above mentioned solution is this statement taken from Mrs. Bertha Forbes Herring,[23] who sent a questionnaire to teachers of English in January of 1919. She found that "90% of these people still feel that oral expression in its several branches, can be more efficiently handled by especially trained teachers and in classes separated from regular English classes."

J. Milnor Dorry,[24] head of the Department of English in a high school at Trenton, New Jersey, had this to say—"The necessity for mental alertness, keen discrmination, a potent memory, concentration, and the habits of logical thinking and persuasive speaking, which impress a forceful personality on one's environment, are frequent and insistent. To this end a great deal of oral composition in class work is imperative, but it will not suffice. Every high school should supplement its English Composition with a well planned, enforced course in Public Speaking." This work may take five forms—Declamations, orations, debates, festival-day observances, and dramatics. "Any, or all of these, are effective in making articulate the habits of mind indicated. They are particularly valuable in developing vigorous and acceptable personalities in the pupils—an asset greatly in demand in this complex age."

Miss Abbie Louise Day[25] of the University of Cincinnati, says that three-fourth of all language and composition work should be oral. Children should be taught how to read and discuss newspapers and magazine articles, popular plays and books. This is an essential part of an elementary course in English. She does

[23]QUARTERLY JOURNAL OF SPEECH EDUCATION. Vol. V, p. 301, April 1919.
[24]Bulletin of the Department of Public Instruction on the Teaching of High School English, Second edition, H Series, No. 3, 1918. Appendix A.
[25]*English Journal*, Vol. V, p. 53, January 1916.

not want to substitute oral for written work, however—she wants both.

Writing in the Quarterly Journal of Speech Education,[26] Miss Alice Justin Jenkins, of the South Bend (Indiana) High School says, "It is my sincere opinion that there will be no definite results seen in the teaching of speech until there is better cooperation among the various departments teaching technique of speech in the high school. There is not so much need of a change of method as there is need for a change of attitude, I might say, a change of heart, on the part of the instructors in the formal English department, the commercial and vocational sections, and the public speaking and dramatic departments."

She then asks that the English teacher come to the community with the purpose of raising speech ideals, instead of teaching English. Let her "substitute for her passion for literature and for scholarly attainment, another ideal of equal value and beauty, and one that has not always been within the vision of the English Department—the dream of a Democracy where all of the people can express themselves in decent and beautiful prose."

Miss Jenkins goes on to say that the effect would be wholesome, "if the five divisions discussed here—academic, vocational and Commercial English, Public Speaking and dramatics could be merged into one oragnization called the Department of Speech."

The Bulletin of the University of the State of New York, bebore referred to[27] has this to say—"At present, the neglect of discipline in English speech for children in the lower grades is startingly universal. Ignorance of the science of speech and of a classroom procedure calculated to apply it, is general. Hence teachers are asking, "What is the relation of oral work to the other phases of English teaching? How shall I conduct my classes to secure better speech without losing ground in written work and literature?"

"Teachers should realize clearly, however, that we are as yet only on the threshold of the problem of speech teaching. It is a part of their business to study the science of phonetics and of speaking in a wider sense and to do their share in promoting in America

[26]Vol. V, p. 196. Article entitled "Unity of Effort in Speech Education."
[27]No. 691.

a really adequate administrative handling of this tremendously important and curiously neglected field."

These suggestions and recommendations just made have been more or less general in their nature. True, some of the authors of the above statements have followed these with detailed suggestions, usually on some particular phase of the work in which they are much interested. It is well to note some of these.

Quite a number stress the value of dramatics in high school work. That systematized dramatics, not for the few or for purposes of display or money-making, are of great value can hardly be doubted, since it is notoriously true that adolescents are continually putting themselves in the places of those characters who have made an impression on them. Their nature at this time is molten and plastic. It is a good time to make good impressions.

Miss Jenkins[28] has to say of this that plays with beautiful lines, educational, morality or musical plays, help to take the child out of the humdrum of everyday life; makes him forget himself and gives him confidenece and poise. Of course it takes laboratory methods to do this. The dramatic and public speaking departments must speak the speeches and play the plays studied. It is her impression, gained through "several years of experience," that foreign children, who garble their th's and mix V and W, will overcome such difficulties to get into a play. These readjustments would come to them only by great and prolonged effort through any other medium.

This would be considered vocational work because it looks to readjustments later in life. Such work is helpful in acquiring poise, the ability to express one's self with ease in the language of the courtesies of life outside of the school—and will also inspire a deeper respect for the mother tongue.

In the article by Mr. Dorry is found this statement, "The complex demands made upon one in acting, the mental alertness, the *esprit du corps*, the enterprise, the bodily and facial movement, the close study of human nature required, the obligation to put one's self in another's place, and the general versatile adaptability demanded, are of the greatest consequence in making a person conscious of his powers, adept at using them and full of the knowledge of life and human nature."

[28]See note 26.

"A potent educational force in connection with school, church and settlement work" is a phrase used by the author in her preface to *The Kingdom of the Child*[29] with reference to dramatic training. "Through the right use of the drama as an integral part of the school system we shall prepare the soul of childhood and give to our country the thing that it most urgently needs; proper patrons of the art of song and story. Perhaps only through the right use of the dramatic instinct in the everyday life of the school shall we be able to train our future citizens for the art of leisure. We are all beginning to realize that in the schools and perhaps also in the American homes today we are laying too great stress upon the mere vocational aspects of life."

Dr. G. Stanley Hall, writing in the introduction to this same book says that "one of the most fundamental impulses and needs of childhood is to escape its limitations in time, space, and circumstances, and to relieve the richly variegated life of humanity itself." The drama is the place for the child to put into action his fancies and imaginings.

There are others almost too numerous to mention who have written most interesting articles on this, or some other phase of Speech training.

Mrs. Bertha Forbes Herring establishes a very strong case for the teaching of Story-Telling in the high schools.[30] "Story-telling can be so presented to the youth that his interest in it will be spontaneous, and in its practise he will, if wisely guided, acquire a conscious self-mastery. Through the medium of story-telling the student acquires a conscious power to do a definite thing. This is poise."

In an article entitled "Class Instruction in Voice"[31] the author deals with her particular branch of the work and says that the first aim of such instruction should be to "do away with every impediment, mental or physical" that stands in the way of a coordinated response. She advocates thorough phonetic drills on the different consonants and on consonants in connection with all different vowel sounds. The pupils must be trained to the acquiring of ample res-

[29]By ALICE HENIGER.
[30]QUARTERLY JOURNAL OF SPEECH EDUCATION, Vol. 3, p. 37.
[31]CLARA KATHLENE ROGERS, QUARTERLY JOURNAL, Vol. 4, p. 22.

piration before speaking. She discourages unison recitation on sounds because of a desire for individual, correct "vocal tone."

Writing in the same vein, Luella Drake Sowers [32] says that "Mothers need to remember that the most violent adult stamerer was at one time a little child who spoke perfectly and with no apparent effort. Children do not stammer as soon as they begin to talk. Stammering is a matter of growth and development, often from the most childish speech defects. The splendid hope of correction lies in early choldhood and youth. The time to correct a speech defect is when it first appears."

Still others outline courses designed especially to do away with stage-fright or self-consciousness, and very frequently the suggestions made are quite good.

Prof James M. O'Neill in a very splendid article called *"Aims and Standards in Speech Education"*[33] has some very helpful suggestions, as well as some very pointed criticisms, on contest work, reading and declamation, debate, and original speech making. Referring to debate, he says that our aim has been, heretofore, to serve the few, whereas the object should have been to develop ability among the mass in "sound thinking and genuine analysis, straight talking, and sincere communication." There should be no memorization of debates and no questions used that "would disturb the Supreme Court Judges."

Most of the selections chosen for reading and declamation have been hollow and artificial. In fact there are still many hang-overs from the elocutionary period of thirty years ago. In keeping with the hollowness and artificiality of composition has been the ranting, bombastic manner of delivery. Mr. O'Neill urges that these contests be judged by proper standards. He further asks that training here be given to all. Oratory is open to the same criticism and possiblities for helpful change.

If something of educational value can be got from these contests, let us hasten to find and use it. But if they continue to be conducted as they have been in the past, let us turn our backs on them and use every method of propganda to discourage their continued use.

The cause of a great deal of the trouble of the past has been

[32] Speech Defects in Children. *Mother's Magazine*, May 1919.

[33] QUARTERLY JOURNAL, Vol. IV, p. 345.

attributed by many to the carelessness of school boards and officials in hiring teachers with marked speech defects or those having harsh and nasally irritating voices. Mr. O'Neill says, in this connection, that "vocal difficulties, in some cases, are due to the failure of school authorities to protect the developing voices of the young people from schoolroom teachers who are themselves afflicted with defective voices." (Note that this applies to all teachers, not to speech teachers alone.) After citing the fact that from 3% to 7% of the school children are suffering from some speech defect, he goes on to point out that a large percent can be cured with proper treatment.

Much difficulty has been caused, and indeed much harm done, by having as teachers of speech, those who have had little or no training in this work. I again quote from the above mentioned article: "Hire a teacher in whose past record there is something to justify an intelligent assumption that this person knows how to do *this* work regardless of his or her knowledge of History, English Composition, or Mathematics. Give such a person the authority, the time, the money, and the equipment necessary for really administering to the needs of the whole student body—especially to those who need help most."

The work here is not connected in any vital or necessary way with the regular work of the English teacher as distinguished from the regular work of the History or Mathematics teacher. "Proper training for this work is nowhere included in the ordinarily recognized or prescribed training for the teaching of English. I object to the assumption that anyone who is competent to teach English is thereby necessarily competent to teach Speech. Furthermore, I object to the assumption that any teacher, however qualified, can teach both at the same time. Teaching pupils to understand and appreciate literature is not teaching them to read literature to others. Pupils cannot be taught how to read well to others unless someone, who knows how both to read and to teach reading, gives conscious attention to such training."

I was interested to note what was said concerning the teacher's part in the New York University Bulletin quoted above. "The personal responsibility of the teacher cannot be overestimated. Her own example out-weighs all else. No teacher need present an unfortunate one; it is as truly within her power to reform herself as her pupils. Two plain rules confront her at the outset; talk less;

talk better. She may cultivate her ability to speak with skill and beauty by understanding and practising the physiology and psychology of voice, and by striving constantly to make her own speech a model in quality, rate, inflection, choice of words, structure and taste. The pamphlet urges another significant step, namely, that teachers of other subjects coöperate so as to make correct oral expression a habit.

Professor Andrew T. Weaver recently delivered an address before the Wisconsin Teachers' Association[34] in which he said—relative to the duties of teachers of Speech, "We have meekly accepted the notion that the whole duty of the teacher of Speech is to coach the pupil to read and speak effectively. This conception has been imposed on us by other departments whose teachers consider their time too precious to be spent in paying any attention to the speech of their pupils. They look to us to compensate for their neglect. They have indstriously pumped information into the containers, and it develops upon us to release the aforesaid information and render it effective in the world. I am ready to grant that this is our greatest potential service, but I claim the right for the teacher of Speech to impart a knowledge of facts and principles as such. There are two main reasons for taking this position: first, improvement in speech is intimately dependent upon the pupil's ability to criticize his own speech intelligently; and, second, these facts and principles concerning man's highest and finest means of adapation to his environment are intrinsically as important as the facts and principles which may be taught in any other subject."

I have tried to set down here, as briefly as possible, but with exactness, the opinions and findings of a few of those teachers in this field whose knowledge and experience gives them always the right to serious consideration.

Perhaps it would be well, in trying to boil down some of these opinions, and insert a few of my own, to treat of Speech work in the secondary schools under two heads: the contest and academic phases.

For many years we have been the victims of what Professor Weaver calls "that dreadful educational anomaly—elocution." Artificial teachers with false standards have succeeded not only in

[34]The Content of a High School Course in Speech, November 4, 1920.

foisting themselves and their superficial practices on a comatose public, but they have also succeeded in making that public believe that their ridiculous standards are the true ones by which to measure effectiveness in Speech making. And material chosen for such display has usually been as crude and false, as insincere and sickerning as the style of its delivery.

What Speech teacher of any experience has not been called upon to judge, or at least listen to, such bombastic tirades when deep within they wanted to cry out in agony! I vividly recall one such instance when, at the conclusion of a particularly lurid effort, a neighbor at my right whispered to a friend, "Do you know I could never do that, but he's awfully good—he's had two months training with a teacher of Elocution."

As teachers of speech we must insist and keep on insisting that we speak for communicative purposes only and that the standard by which a declamation, an oration, a debate, or what not, is to be judged is whether it is sincere and intelligent communication.

But when conditions, such as have been described, have not obtained we have polished up the one or the few for such work and have paid no attention to the many. As Mr. O'Neill truly remarks, "the mass has no opportunity to win a contest because of some handicap, and now the school system neglects instead of ministering to them." All pupils in the classes from which the contestants are drawn should be urged to try this work. Class room exercise on this particular assignment might very well be employed for a time—at least until the teacher and each student had the opportunity to gage somewhat his own abilities.

One thing more before I leave this particular point. The teacher of Speech in the high school should have absolute freedom in choosing the representative, or representatives, whom she is to train. Too frequently does she have thrust upon her the choice of a committee made up of the town doctor, or lawyer, or minister, or the principal himself. Her standards and their standards may not conform, but very frequently her position and livelihood depends on taking uncouth material and winning a contest with it. If her job depends on it she should at least be given the privilege of choosing by whom she is to be beheaded.

Up to this point I have had in mind declamatory contests in particular. But almost the same objections could be urged against

oratorical or other forensic contests. The subjects chosen for original formal speeches are usually too wide in range of subject matter to be well understood by the orator, so he stands up, and like the automation that he is, reels off words of wisdom. When we insist on more intelligent use of subject matter—material that can be readily comprehended by the student himself—and insist that he communicate his ideas and emotions in a sincere and inartificial way, then we will have an oratorical contest that will be worth while both from the standpoint of the speaker, himself, and his audience.

With regard to debate as contest work, I think it can, and should, be made quite helpful to those engaged in it. I am convinced that there should be little or no memorization connected with it. A few sentences, perhaps, containing centralized argument in vivid form might very well be committed to memory. These could serve as pegs upon which to hang succeeding points. By thus putting the pupil on his own initiative training in analysis of argument and evidence would be greatly enhanced and the actual combat of wits go toward making for poise and control while speaking. It is my conviction likewise that the subject matter should be of so simple a nature that the essential points may be readily grasped and understood by the debaters themselves.

I can see where contest work in extemporaneous speaking might be productive of beneficial results. My greatest fear is that the work necessary for preparation may be of too strenuous a nature. In all such contests that I have had anything to do with, it has seemed to me that the subject matter and the list of topics to be prepared on—usually twenty—is too much to ask. If the material were simplified and the list cut in half there would be greater chance for the contestant to derive benefit from such practice.

In conclusion it would be my aim to get as many pupils interested in these exercises as possible. The one thing that we must particularly strive against is the probability of becoming engrossed with the few to the neglect and detriment of the many.

But before we can properly fulfil our destiny as teachers of Speech, the helping of the youth of the land to better self-expression, we must get this work (1) recognized as a separate subject in the curricula of the schools and (2) taught by men and women who have been especially prepared to teach Speech. (3) It then follows that before a great deal can be accomplished we must have a greater,

and ever increasing, number of trained teachers to supply the demand which will eventually come. (4) All possible pressure should be brought to bear toward unification and standardization of effect in teaching and (5) toward having phases of Speech work assembled under one heading or title—namely Speech.

Why should this work have the dignified standing of a separate subject? Why should not the little that is now being taught remain under the English or any other department? I shall attempt to show you why. Professor Woolbert has recently published his Fundamentals of Speech. In this book, he[35] divides Speech into four phases, thought, language, voice and action. If this division can be accepted, the field or province of speech may be easily shown. The entire body of studies that the pupil is subject to, has as its function the increasing of thought power. The work in English is primarily concerned with the developing of a pupil's efficiency in language. But neither the English, nor any other department has as its function the teaching of coordinate response between vocal utterance and bodily activity as the means of adapting ourselves to our environment, and communicating with our fellow beings.

Professor Weaver summarizes this position well when he says—"The essential facts and principles which constitute the peculiar subject matter of Speech are the same when taught in French or German as when taught in English. Here lies the special field of Speech as an Academic discipline; not in the thoughts we express, not in the words we utter, but in how we use action and voice as means of communication with our social environment."

I am anxious that no one will misunderstand. I am not objecting to the teaching of Oral English. If the teacher wishes to teach English by that method, well and good. My only desire here is to show that Oral English and Speech are not the same, that they have not the same aims in view, that they are essentially different, and that ability in teaching one does not necessarily imply ability in teaching the other.

Now as to the second proposition—teachers who do this work need to be especially trained for it. In the Report of the Upper Ohio Valley English Asociation, as set forth in the English Jour-

[35]Page 3.

nal,[36] I find Professor W. J. Kay, of Washington and Jefferson College, demanding that only teachers skilled in oral work be engaged to teach this work, and Miss Elizabeth Howe (Pittsburgh High School) making a plea for the separation of the oral work from any other line because of the distinct pedagogy of that art.

I am reminded, in this connection of a statement found in the first chapter of *Speech Training for Children.*[37] "Anyone with a good singing or speaking voice was considered by the general public to be equipped *ipso facto* to teach the science of how to sing or speak." We are beginning to resent such an unscientific point of view. In another place [38] I found, "The voice and speech of the teacher are also vital elemental speech forces in the life of a child. The child, must, of course, imitate in order to attain speech, and the teacher's voice, since it is the one heard the longest number of hours each day, has the greatest power for good or evil. The most essential qualities for the voice of the teacher are ampleness and distinctness."

In any small group of teachers then will be found a number of defective voices and speech. Harshness is a prevalent trouble, probably due to the fact that the teacher is using the voice continually without the correct knowledge of how this use should be given. And this harsh speech reacts very unfavorably on the development of the nervous mechanism of the child. The lisping teacher is a great hindrance to the growing child. Lisping teachers make lisping pupils, for we know that the child cannot learn letter positions except by imitation and repetition. The stuttering teacher has no place in the teaching profession, especially where the work is with children under eighteen."

From the Chicago Woman's Club Speech Survey[39] I have taken the following: "There is a general prevalence of what might be called the public school voice, hard and high or rough and loud, and occasionally the artificially sweet voice." These "strident" voices of the teachers serve to point out the folly of striving for improvement in children's speech while they have "such models continually before them." Through the cooperation of principals and

[36] Vol. V, p. 362.
[37] By Margaret Gray Blanton and Smiley Blanton.
[38] *Ibid*, pp. 173–176.
[39] See note 19.

superintendents we must work for the exclusion, the rigid exclusion, of all teachers whose speech or hearing is defective. Competent teaching capable of directing intelligently the work in speaking, reading, dramatics, etc., and of prescribing and treating the speech defects of those in distress, is the goal toward which we are all looking.

In the third phase, there is, at present, a great shortage of competent teachers of Speech. Mrs. Herring voices a sentiment which has been pretty generally echoed when she writes[40] that it is not practicable to ask that this work be required of all students, as is English "until a more nearly adequate number of specially trained teachers is available."

After securing competent teachers and enough of them, the next step is to try for a standardization of courses offered. Although some excellent work has been done in different high schools by different teachers, the facts seem to point that individual teachers have determined the nature of the work offered not always with regard to the needs of the pupils. Through standardization of the course offered and a unanimity of opinion on what should be offered, we should be able to accomplish much.

There are some no doubt who will quarrel with my position that the work, as outlined here, is worthy of a separate department and that this department should be designated as the Department of Speech. Earlier in this treatise I have pointed out my reasons for advocating the use of this title. Briefly they are as follows: Elocution has been outgrown and has a stigma attached to the very name; Oral Expression suggests little or nothing concerning bodily activity in speech; Oral English is likewise limiting in its phraseology; while Public Speaking suggests merely work done for public purposes. I believe these to be good and sufficient reasons for advocating the departmental title of Speech. What follows may furnish another reason for such a conclusion.

It would be presumptuous on my part to attempt to outline, in detail, class work for the different phases of speech teaching. Much excellent work has been done and is being done in the varied branches of speech education, in certain high schools the country over. The good results of such effort has been one of the causes of the

[40] QUARTERLY JOURNAL OF SPEECH EDUCATION, Vol. V, p. 362.

awakening of school authorities to the benefits of correct speech habits. But the number of schools, in which systematic training has been given, is pitifully small. Let the good work go on—and let us have more of it.

But with all the courses in dramatics, public speaking, debate, declamation, story-telling, or what not, it seems to me that we have lost sight of the fact that some instruction in the theory of speaking and talking, some instruction as to the physical make-up of the speech mechanism and of its possibilities and care, some instruction as to the effect of physical and emotional well-being on our speech should be given pupils before they are required to step into speech-making. I am inclined to believe that the preparation for the doing, followed by the actual performance, is a better way of securing lasting results than doing something first and then studying what has been done. Preparation in exercise, breathing relaxation, tone drill, etc., that make for poise and control and self-confidence are of great benefit to the pupil, whereas the immediate demands of platform work may intensify any speech inhibitions or fears that the pupil is heir to.

Another thing that should be done, whenever possible, in connection with courses in speech training, is the establishing of a clinic for the correction of speech defects. If this is not possible, and it is not possible of course for small-town and country high-schools, the School Board should take it upon themselves to get an expert whose sole duty it would be to look after the physical and mental health of all the pupils, as it affects their speech reactions. When we consider that approximately 80% of abnormal speech reactions are functional, and are very often due to emotional difficulties, and as such readily yield themselves to improvement and cure, it is nothing short of cruelty to neglect helping these unfortunate ones.

In cases the lack of funds and cooperation on the part of school authorities, does not permit of the hiring of a competent person to attend to troublesome speech, the least that we can do as a body of teachers is to advocate and insist that these handicapped children be let alone in the schoolroom. Let them not be given exercise and drills that will only serve to intensify and fix poor speech habits. Without thorough knowledge of how to treat such cases, hands should be kept off.

As a beginning, and at a cost that would not seriously effect the tax budget, one such capable person could be hired to diagnose and care for speech cases, in a county perhaps. This sounds like a big job, but I believe that the results would justify even that action. We cannot continue to pass by on the other side when such a serious problem looms up before us. And if we agree with Dr. Blanton, the high schools are about our last chance to do real and lasting good.

He says, 'From fifteen to twenty is what has been called the last period of grace (for speech correction) but muscular and nerve habits retained until this time are as much more difficult of eradication, as is the straightening of a bone. Since growth ceases only with death, even the adult is not hopeless of modification, but the effort required is so much greater, the will must be so much stronger, the habits of character must be so much more auspicious, before good can be accomplished, that by comparison he is relatively uneducable.''

In that case the school owes another service to society—namely the clearing away of any difficulties that affect the speech members of that society, and which consequently lessens their capacity to live fuller lives.

SECTION IV

I have attempted to show what is being done in the different states and schools in the way of Speech education. I have searched in many crevices and corners for the few facts presented here. Though scattered and incomplete they seem to indicate that interest in our work is wide spread. Approximately one-third of the accredited schools of the North Central Association are offering some speech training. A decade ago, this was not true. In some the work is just beginning, in others elaborate courses have been worked out and excellent results obtained.

We have seen a few of the provisions for offering some phase or phases of Speech training as presented in some eight or ten other State Departments of Education, and have noted, somewhat in detail, the plans of several representative high schools from different sections of the country.

Further than this, I have tried to present the opinions of many experienced teachers as to what should be done, both in specific phases of Speech Education and the field as a whole.

In addition, I have advocated the teaching of the theory underlying good speech reactions before the pupils are put out on the rostrum to perform.

Finally, I have attempted to give the reasons why each high school, or each city, or at least each county school system should employ a trained teacher to look after the speech defects of its school children.

In conclusion I should like to say that in a democracy like ours, public and private speech is still a potent force in creating public opinion. Speech is used every day under all circumstances and conditions. We must work to make coming generations more articulate than we ourselves.

ADDING SUBSTANCE TO FORM IN PUBLIC SPEAKING COURSES

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When Henry Van Dyke consented to address the Eastern Conference of Public Speaking Teachers, his title was, "The Importance of Having Something to Say." In his choice of topic there was something typical of a general attitude on the part of those who would offer us counsel. Everybody else, it may be assumed, knows how necessary it is for the successful speaker to have something to say. But there is a general fear lest we, in our preoccupation with form, may neglect the substance. It is not so long since a professor of engineering confessed to a member of a public speaking department that he had felt a need for training in the art of public address. He had no difficulties when he had something to say, he asserted. What he desired of instruction was that it should provide him with speeches when he had *nothing* to say. The professor probably meant, though he did not realize it, that he found his technical knowledge of little service in addressing the public. And he had the specialist's contempt for general ideas. He felt that all talk on subjects of general interest was likely to be a matter of making something out of nothing. For such occasions he coveted, as the highest gift, a knack of verbal proficiency. Teachers are besieged with students who lack ideas for the composition of speeches, and who have little notion where to seek them. The instructor's suggstions seem to fall on barren ground. Other students, with better equipment, have not learned to recognize speech posibilities; they reject as commonplace the resources of their own lives and thoughts; but they do often find themselves stimulated when their previous reading and thinking is focused upon a specific bit of assigned material. The problem of content, therefore, should be recognized and dealt with as an integral part of instruction in public speaking. In suggesting an organized body of collateral

readings as an additional resource in the search for ideas, this paper will attempt to state and discuss the prinicples of selection which should govern the choice of such material.

First, a course in public speaking should include as source material, *a group of essays or addresses which treat a limited number of fundamental subjects upon which any liberally educated man should be able to speak intelligently and effectively in public.* This, it may be objected, is to say nothing at all. No one can offer an authoritative definition of a liberally educated man, or say what he is likely to talk about. It is quite possible, however, to put such a principle of selection into operation without entering the troubled realm of educational theory. If we want to be practical, we may ask merely, What sort of men are doing the intelligent public speaking of today, and what are they talking about? We may be as practical as the most hardened questionnaire propounder and survey instigator. We may catalogue the societies that listen to intelligent addresses; we may hunt up the speeches and read them. If we make the survey wide enough, and the selected specimens really typical, what procedure could be more scientific? If the result is not pleasing, it may be corrected by an appeal to the past. What *have* men whom we believe to have been liberally educated, talked about? The oratory of Greece and Rome formed part of our curriculum for many generations. It gave us, we were told by those who were interested in matters other than conventional rhetorical theory, an insight into ancient civilization. Those who selected this material for us were often more interested in questions of style than in ideas. But if we are in quest of the fundamental topics of public discourse, we have the sources, both past and present, and it is simply a matter of scholarship to determine what our topics are.

If we have the courage to attempt an appeal to educational theory, in the justification of our first principle of selection, we may assert that the case for limiting the source material to certain fundamental subjects rests upon much the same grounds as the case for limiting the subjects admitted to the curriculum of a liberal arts college. It rests upon the assumption that some subjects are more important than others, that valid principles of selection do exist, and that individual pursuits may for a time be subordinate to interests that are universal. But the case for selecting certain funda-

mental subjects from the numberless ones offered for public discussion today is as much simpler than the task of forming a college curriculum, as the task of making a speech is more limited and more definite than that of living a life. The life that is lived vitally affects the speech that is made; Quintilian was right in asserting that you may not be indifferent to any part of the training of the "good man skilled in speaking." Nor is it strange that the Ciceronian ideal of the orator should for so long have given the world its conception on the liberally educated man. But we may today assert that the training of a speaker is a sufficiently limited and specialized task to make entirely possible the selection of certain fundamental ideas for early practice in public speaking. And we may believe that a wise choice will present ideas that may grow continuously in the career of any speaker, whatever his profession or cause.

That a limitation of themes to the realm of fundamental problems of public discussion may be a real and definite limitation, will be seen by examining the numerous compilations of essays and addresses now used to teach English composition to freshmen. One such volume contains over twenty public addresses much richer in fundamental ideas than many of the traditional orations offered the student of public speaking. And editors of these volumes generally in the attempt to find fundamental and stimulative ideas for courses in writing, have turned to speeches. But they have also included a considerable amount of material not suitable for public speaking courses, which seem to indicate rather fundamental differences of purpose. We perceive the differences in material before we are clearly aware of differences in the principles of selection. But our recognition of parts of these volumes as eminently suitable for public speaking courses, and our rejection of other parts, does indicate the existence of these principles, even though they are only vague feelings, dimly present in our consciousness. A little reflection will make clear at least two differences in purpose that distinguish these books from the ideal selection of material for the speaker. In the first place, the English instructor often wishes to interest his students in anything at all that may set them writing. Secondly, in so far as information is offered in these volumes, it frequently concerns, not public issues, nor permanent problems of individual thought and conduct, but temporary problems of college freshmen. That such differences in purpose should lead to the in-

clusion of readings not particularly germane to public discussion is to be expected. But it does emphasize a need for the statement and recognition of principles that will designate certain topics and a certain treatment of them as especially suitable for the training of public speakers.

The second principle of selection in choosing source material is that *the topics selected should fall within the realm of probability rather than within the bounds of scientific or historical knowledge.* This is at once the weakness and the strength of rhetorical training. Obviously, any subject within the realm of probability has two sides, at least. Obviously, also, any keen-minded person can construct plausible arguments upon various aspects of such questions. To a scientific mind, such discussion often seems futile; and to a singletrack mind, sophistic and dishonest. It has always been so. Plato, seeking absolute truth, would have none of the sophists who dealt in mere opinion. Isocrates met the issue squarely when he said, "A wise man is one who can make a good guess (knowledge being impossible) as to what he ought to say and do."[1] But this rejection of dogmatic certainty has ranked him with the sophists. And good guessing has always been in disrepute among those who know, and know that they know. The evils of guessing in realms where one can and should know have led to a sense of superiority on the part of scientists and historians, and a certain academic disrepute attaches to those whose field is in the realm of opinion, even though complete knowledge is admittedly not to be obtained. But if guessing seems inferior to knowing, it is in a sense superior. For it is where guessing is done that wisdom is shown. And knowledge comes, but wisdom lingers. Knowledge as the basis of a guess may start us on the path of wisdom, but the connection between the knowledge of the curriculum and the guesses of later life is never seen by many an undergraduate, and even the Ph. D., it must be confessed, does not always make the connection clearer. If the source material in public speaking lies within the realm of probability, the student may exercise his guessing capacity, which, rightly understood, is but another way of saying that he has an opportunity of developing his judgment. And he may do so with independence; he may even attempt some degree

[1] Antidosis, Jebb translation.

of originality. For who of his teachers is an authority upon liberty, or democracy, or education, or religion?—all great subjects of public discourse. The whole curriculum ought to contribute to the student's ability to judge wisely, that is, to guess well in such subjects. Every professor may throw light upon such subjects; and the best test of the professor, the curriculum and the student is not an examination upon the basis of information, valuable as that may be, but it is the student's ability to apply his demonstrable knowledge to a subject within the realm of probability.

The third principle of selection is that *each topic should be represented by readings adapted to various minds.* Some of the readings should appeal to the student with little background of knowledge and almost no interest; others should stimulate the student whose previous reading and thinking have given him a special equipment in the subject. For one student the idea of progress, for instance, will be set working in his mind most effectively by Wendell Phillips' popular lecture, *The Lost Arts.* Another will be stimulated more by the Romanes lecture of Dean Inge. One student can be stirred to utterance by William James' *Moral Equivalent of War,* while James Bryce's *War and Human Progress* would only put him to sleep. With a bibliography on each topic, an instructor should be able to stimulate the various grades of intelligence, maturity and information represented in the class. The same reading will carry different suggestions to different minds, and a somewhat graded selection of readings should solve the problem of helping the average student without failing to stimulate the more intelligent. Of course such flexibility is impossible in many academic subjects, where accurate information must be of greater importance than an attempt at creative and reflective thinking. But if a skillful speaker can interest many types of audiences in one subject by varying the intellectual level of his speaking, a skillful instructor ought to be able to interest many types of students in a required subject of discussion by varying the intellectual demands of his source material.

A fourth principle of selection is that *essays and addresses selected should increase the student's comprehension of general principles likely to be used in public discussion.* Too many speeches now studied merely illustrate an effective appeal to an unquestioned major premise. Walter Bagehot said, in his *Physics and Politics,*

"The oratory of the savages has led to nothing, and was likely to lead to nothing. It is a discussion not of principles but of undertakings; its topics are whether expedition A will answer, and should be undertaken; whether expedition B will not answer, and should not be undertaken; whether village A is the best village to plunder, or whether B is better. Such discussions augment the vigor of language, encourage a debating facility, and develop those gifts of demeanor and of gesture which excite the confidence of the hearers. But they do not excite the speculative intellect, do not lead men to argue speculative doctrines or to question ancient principles." It must be admitted that much oratory not usually classed as savage, is an oratory "not of principles, but of undertakings." After the object of such speeches has ceased to be of immediate interest, we may admire the oratory, but it is not likely to stimulate us to thought or to action; and to imitate the form when the substance is out of place is often to make ourselves ridiculous in a way peculiar to would-be orators. The young speaker's study of much of the oratory assigned him is an attempt to sharpen a sword upon a sword, forgetting the keeness produced by that which is never destined to cut. So it will often happen that the addresses and essays best calculated to stimulate the intelligent student will not belong in the class of recognized masterpieces of oartory. The important thing is that they should create an understanding of and an enthusiasm for principles which will later serve as sources for the highest type of public address. So it may be that the future defender of liberty will gain more oratorical power from Lord Acton's address, *The History of Freedom in Antiquity,* than from Patrick Henry's masterpiece.

This is not to imply, however, that the reading is selected with the purpose of supplying facts. Which brings us to a fifth principle of selection. *The essays and addresses should be chosen from those written with a persuasive purpose, and not merely to inform.* When reading is purely for information it falls within some organized field of demonstrated knowledge. When the content of information is at a minimum, and the interest is in form and beauty. it is presented as a work of art, with no refernece to any effect upon the conduct of life. But if the purpose is to persuade, to produce be-

leif or action within the realm of probability, then it falls within the field of rhetoric, and the instructor who uses such specimens of discourse as source material for speech composition is not tresspassing upon the domain of others. Walter Lippman's *Public Opinion,* Bertrand Russell's *Why Men Fight,* Graham Wallas' *The Great Society,* Richard Cabot's *What Men Live By,* William James' *Talk to Teachers,* Woodrow Wilson's *New Freedom,* are random examples of rhetorical writing. The authors were not writing as experts, to inform; but as rhetoricians, to persuade. They addressed themselves to matters of opinion within the realm of probability. Such books are the general reading of the specialist, and the special reading of the generalist—if the word may be accepted. The rhetorician as a rhetorician is a professional generalist. It is a common fallacy that the handling of general opinions is the amateur sport of the dilettante. General opinion is the professional field of the rhetorician, and he must deepen his equipment with special and exact knowledge, just as the specialist must broaden his professional outlook by contact with current opinion. A general recognition of what constitutes the field of rhetoric would aid in applying what is here suggested as a fifth principle of selection in the choice of source material for a public speaking course.[2]

With these five principles of selection in mind, bibliographies of speeches and essays are furnished the students in course I at Cornell. (Freshmen are not admitted to this course). The subjects used in one section this year are: first term, Public Duty, War, Liberty of Thought and Discussion, Art; second term, Democracy, Education, Religion, Progress. The reading of two essays or addresses in each subject is required, and a limited number of others suggested. The instructor is expected to familiarize himself sufficiently with a more extensive bibliography to direct intelligently the reading of any student who desires additional material. These suggestions are made in the personal conferences which are an essential part of the course. The classroom speeches are required to be upon some phase of the subject of the assigned reading. Thus all the members of the class are discussing some phase of the same subject in any one round of speeches.

In discussing what are believed to be the advantages of such

[2]Cf. Hoyt Hudson, The Field of Rhetoric.

a course, it is not necessary to emphasize the general educational value which extends far beyond the function of the public speaking teacher as a specialist. Educational literature is full of demands for courses which will serve to correlate the departments of instruction; which will discuss problems which no department solves, but to which all may contribute. Where such courses are given by means of lectures, only the wisest and best minds of the faculty, regardless of department, should be entrusted with the task. But the lecture method at best fails to silence its critics. And if students are asked to prepare and deliver speeches upon problems which draw upon all departments of knowledge, if their efforts are guided by men of breadth and intelligence, then at least they have an exceptional opportunity to work out their own salvation.

Among the advantages which concern the teacher of public speaking as a specialist may be mentioned the great economy of time and energy. Both student and instructor waste less time in aimless search for material. But this is too obvious to require elaboration. A second advantage arises from the fact that the whole class, with something of a common background, is discussing the same subject. The class becomes more responsive, which in turn stimulates the speakers. What the occasion does for a speech in the world of affairs, a common background does—to a limited extent, at least— for the speeches of the classroom. It tends to make the discussion center upon what the student says rather than how he says it. When the same subject is discussed by all the class, the differences in mental capacity are emphasized, and the influence of intellectual leadership, which critics say is almost non-existent in the undergraduate world, is increased. When a student stands before a class and compels it to admit that, talking upon the same subject, with the same available source material, he has done the best job of the group, he has done much to restore that spirit of competition in college, the loss of which has been lamented by President Lowell of Harvard.[3]

A minor problem which is largely solved by such a course is the question of plagiarism. Theoretically it is very difficult to determine just the extent to which a man may draw upon his sources and still claim to be doing his own work. But in practice this ques-

[3]Phi Beta Kappa Address at Columbia University. Competition in College. *Atlantic Monthly*, June, 1909.

tion will give little trouble if the assigned sources are common property. It is the man who imagines he has hidden sources who is tempted.

Such a course makes the teacher's task more stimulating because it selects a more desirable type of student. Any course in the curriculum soon comes to have its characteristics known about the campus. Students devoid of intellectual interests are not inclined to elect a course demanding both industry and creative thinking. There is little reason why a department of public speaking should consume a major part of its energies in the dreary attempt to make speakers out of the vast number of idle or unintelligent students. The content suggested in this paper aids in the elimination of those who lack a serious purpose, and allows the instructor to devote himself to those who will make effective use of their training.

As to the instructor himself, surely he is worthy of some consideration. One objection to the task of the teacher of public speaking has been that beyond limited technique, which has never commanded any great respect, he has had no field wherein he could speak with authority. He has often been too occupied with routine drill to become a master of the history and literature of his subject. His research, if he has conducted any, has often been remote from his daily work, which means that only the exceptional man will do it at all. With debates and classroom speeches on all conceivable subjects, his intellectual interests have been those of the journalist. Like flies, a new one has been born every morning, and at night it has died. But if an instructor deals with a limited, representative content, if he stays by his material long enough and works hard enough, then the only limitations upon his intellectual development are self-imposed. He does not need to speak with authority upon such subjects as liberty, democracy, war and progress, for there are no authorities upon these subjects. But he can offer to his students a judgement that is well-informed, and that grows riper as his investigations grow deeper. In his annual report for 1919-1920 President Schurman of Cornell said, "Young men of superior parts are deterred from entering the teaching profession by aversion to the drudgery of teaching mediocre students, and by the lack of time for independent scholarship or scientific research." Further, in stating the need for greater freedom for research, President Schurman remarked that while much of the work done offered no contribu-

tion of value to the learned world, it was justified by its effect upon the spirit of the teacher. Surely, then, it is permissable to plan our courses with some reference to our own intellectual growth.

The addition of substance to form as an integral part of instruction is necessary for the best development of the speaker. Substance should be added in accordance with principles which will select wisely from the whole field of rhetorical writing. The determination of these principles and the selection of source material in accordance with them will increase the general understanding of the aims and methods of our work. When such content has been generally included in our courses, better students will be selected, teachers will have greater stimulus to intellectual growth, and confidence in the genuine worth of training in public address will be increased.

UGLY WORDS

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TWO of the ugliest words that I have heard during the past season are "quarrelled" as pronounced by Olga Petrova in her play, "The White Peacock," and "torrents" as pronounced by a United States senator from the Middle West.

Madame Petrova, portraying a Russian woman educated in France, concocted a stage dialect in which she featured a bechoked uvula-R. This R made by trilling the uvula (the tag of the soft palate) against the back of the tongue, is not unpleasant in cultured French. Even in English, as spoken by Irene Bordoni and the French actors in her company playing "The French Doll," the uvula-R has a clearness and brilliance approaching the lingual trilled-r. But the uvula-R is not English, and it is gratingly alien and repugnant when the uvula trill is thick and throaty and sluggish as it is in Madame Petrova's stage dialect.

To say "quarrelled" with the vowels suffocated in the flesh-pads of the back tongue and soft palate and to complete the strangulation with an l-sound as thick as an oyster, is to disgrace English with disrespect.

The United States senator from the Middle West has a prominent nose filled with tone. He gave the o-sound in "torrents" the sound of back-a, the a-sound in "father," but farther back on the tongue, and he nasalized his vowels. He had a tongue stricture on r-sounds, a stricture that stiffens the tongue, pulls it into the throat, and curls its tip backward. He couldn't pour out the word "torrents" through his muscular barricades, but he could hold it fast in the clutch of his tongue and nose. He could intensify his breath, and with the poise of an orator, he could demonstrate that a "torrent" is a mighty piece of anatomy.

When the senator came to an oratorical period on the "kahmurs of the wurrld" (commerce of the world), his vocal apparatus was rigid with muscular satisfaction.

Since starting this collection of ugly words, I have heard a highly recommended elocutionist recite at a literary vesper. She is a teacher from an eastern state. She has a Master's Degree from some college, and a Teacher's Diploma from one of the leading schools of oratory in the country. This product of American education in speech, had the senator's back-a in mild form, and the senator's inverted—r. Her voice was not nasal, but considering that she represented the training of an American college, of a school of oratory, and the teaching profession, her voice was vulgar and her pronunciation crude.

Her worst word was "world," to which she gave two syllables suggesting an Irish brogue. To make the word more grand, she restricted the tongue on the r-sound as if to run the vowel through with a strong skewer that would hold it in the oven till it was done brown.

This artist read "Crossing the Barrr" (Bar), and selections from Browning's "Prospice." She recited, "Fearrr Death" and the "Press of the Storrm." She discussed Browning as a philosopherrr" and then in the Epilog" she expanded on "fahncies free" (fancies free). "Fancy" pronounced with a broad-a is always a mark of limitation in the use of cultured English. In "Prospice" she poured forth, "Let me taste the hul of it." At least, "whole" was said in a rural dialect. She came to a conclusion with these words:

"With Gahd be the rest."

I was too deep in my boots to bow my head at the name of the deity.

A group of teachers in the vicinity of New York, who have made an honest effort to improve their speech, gave a play. They cannot be commended too highly for their preseverence in attempting to overcome the imperfections which their earlier education left untouched. If some of their defects are here recalled, the purpose intended is to show the sort of speech that American children are nourished on in the lower grades.

To give the teacher a name, Julia said "begahn" (began) with back-a. This means that her a-sounds are all too far back on the tongue. Consequently, when she says the diphthongal i-sound in "time," which begins with an a-sound, she demonstrates one of the most faulty pronunciations in New York City dialect,—a

pronunciation in which the neat and fronted i-sound begins backward in the mouth and works forward on the tongue by inches.

When "bargain" is said with this back-a, in a mouth scatteringly and immodestly open, and with a feeble plosion on the b-sound, the word loses its beginning, its middle, and its end. To make up for this scattering waste of breath, the back mouth instinctively makes some local effort to get the wingless word out of the nest. The object is never accomplished.

Miss Proteus had a New Jersey r-sound at the end of all words ending in "er," and she said "news" and "tunable" with the oo-sound in "boot" instead of the u-sound in "use."

Julia, fearing to run words together said "found each" with an off-glide on the d-sound, followed by a pause before "each,"—"founder each." That is the very sort of artificiality that teachers should correct in students. Is speech a mere matter of words?

A bright Anglo-Saxon boy in New York City tells me that his teacher in the public school insists that in reading aloud, the class pronounce by the spelling as literally as possible. The pupil who sounds every final consonant on a word, and reads "bread and butter" as three seperate strong words, is the teacher's favorite reader. This same boy tells me that the singing teacher who comes to this school has the class protude their lips and push them out as far as possible when they sing, as pushing the lips forward is very beneficial in voice production!

This boy's older brother is a theological student within a hundred miles of New York City. The member of the theological faculty delegated to teach the "art of speech" to the prospective American preachers, teaches his students to twist the r-sound with the senatorial inversion which is part of the dialect in New Jersey.

Another son of New Jersey was educated at an eastern college. He now teaches in an exclusive private school in the vicinity of New York. His local Jersey dialect has never been touched or corrected in the course of his education. He will go on to the end of his days teaching vowel twists and the senatorial-r to the rising sons of Wall Street bankers.

Olga Petrova is a foreigner. Her speech does not represent the American public, American culture, or the American stage. Our United States senator represents America, and our teachers referred to represent American education, in university, in training

school, school of oratory, and theological seminary. My illustrations are somewhat warped and one-sided, but they strike an average. The ugly thing is that comparing Olga Petrova with American educators, she isn't so bad after all.

The teachers are not to blame. The Boards of Education are not to blame. We have not had much knowledge in the past to apply speech. Even if we have had the knowledge, the machinery has not been working. The awakening has come. The science of English speech has gone through a long process of clarification in Germany, in Scandinavia, and in England. There is a great body of literature on the subject. England has made progress in teaching standard English in the training colleges and in the public schools. It is now easy to talk intelligently about standards, and the science of speech offers as much facination as the imagery of literature.

Walter Ripman, of London University, wrote the other day: "I have just returned from a short lecturing tour in Norway and Sweden. I told stories, at Kristiania, to a gathering of 1100 school children and their teachers. Everywhere I found the greatest keeness to learn English."

The Board of Education in England, in its report on "The Teaching of English," 1921, has come to this conclusion:

"It is emphatically the business of the Elementary School to teach all its pupils who either speak a definite dialect or whose speech is disfigured by vulgarisms, to speak standard English, and to speak it clearly, and with expression. Our witnesses are agreed that this can be done, provided that definite and systematic teaching is given from the outset. It is not sufficient merely to correct the various errors of pronunciation as they occur, or to insist on the children 'speaking out.' They should learn to recognize every sound in standard English, should observe the position for themselves how sounds are produced and modified by the position of the speech organs, and should practice producing them properly. The really scientific method, of course, would be to associate each sound with a phonetic symbol."

With regard to the training of teachers, the report makes this recommendation:

"That through the two year's course students should devote an hour weekly to Phonetics and speech training; that increased

attention should be paid in the Training Colleges to Spoken English; that an oral test should form an essential part of the examination in English; and that a compulsory 'language' test should be included.'

London has made progress. Classes for teachers in phonetics and voice production have been largely attended. Many undesirable forms of London speech have been eliminated in the schools. New York City has its phonetic centers, and many teachers in America who have sat under the hammer of Mr. William Tilly's phonetic classes at Columbia University are bringing scientific knowledge and historic vision to bear upon the problem of American speech.

The British Board does not aim to suppress dialects that have historical background. It does insist on the importance of making students bi-lingual. They shall be taught to keep their regional dialect free from vulgarisms, and they shall be taught to compare their dialectic forms with the usage of standard English.

This is the training that every actor goes through on the London stage or on the stage of New York City. The r-sounds of the United States senator from the Middle West, the back-a sounds of the teachers who gave a play, the vocal malformations of the elocutionist from an American school of oratory, are not heard from first class actors on the American stage. The actor is purged before he is ready for public approval. Even from our younger actors who bring seriousness to the stage, we hear standard English. We have only to think of Doris Keane, Wallace Eddinger, Marjorie Rambeau, Catherine Cornell, Clara Eames, Gail Kane, Margaret Lawrence, and Pedro de Cordoba, to know that the American actor can hold his own with the British actor in this respect.

But the stage can not stand alone as an exemplar of standard speech. Until the school-boy and teacher, the senator and the preacher has his ear tuned to the sounds of English, the American language will be an assortment of ugly words.

SPEAKING AND WRITING—A STUDY OF DIFFERENCES

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SPEAKING and writing are alike—and different. Just how like and how different has never been adequately stated. An attempt may be in order to draw the lines with sharper differentation.

Both are branches of the fundamental study of studies, the mother tongue. They are the broadest of liberal disciplines because everybody needs to know them. Other subjects in the study of the mother tongue are less liberal because less necessary to every-day happiness. Literature comes next; yet literature easily becomes exotic, ego-centric, esoteric. It tends continually away from simple needs, leading its votaries even so far from liberality of culture as to become Pharisaical, canting, and bigoted. Allied with literature is criticism, which as an aspect of the study of mother tongue is quite out of the world of every-day things, preferring the coterie and the "chosen few." Finally, as philology, the most remote stage, this great subject looses touch with common affairs and is no longer liberal at all; it is as much a matter for the specialists as is possible to be found. At the opposite end stand speaking and writing. The most liberal of all liberal subjects, they are the hand-maidens of all education and even of socialized life itself.

In text books speaking and writing are commonly treated as though they were about the same thing; not quite, but almost. Especially where they obviously overlap, in the matter of thought content and rhetorical structure, are they left undifferentiated. Little has ever been written of their differences; much has been implied of their likenesss; more than the facts warrant. The reason for this is rather apparent,—text books are written, not spoken. They are compiled by writers, reflecting the attitudes of writers, most of whom have had no special training in speaking and who are unfamiliar with the speaker's problems. Many of these writing

men would probably grade pretty low on the public platform or in animated conversation. Some even count it a glory that they shun the madding crowd and the press of public places. So it is not to be wondered that they confound issues on speaking and writing; to them such issues do not exist. So if they make the very common mistake of fixing on theories that defend their own limitations and short-comings—as who does not?—their confusion in theory merely reflects their confusion in practice.

—But changing times are bringing changing ideals. We know now that speaking and writing are not the same. We recognize differences; definite, significant, even crucial. These differences it will pay to look into.

I

A. Writing includes *three* clear-cut processes:
   1. THOUGHT: analyzable into perceptions, ideas, images, concepts, facts, knowledge, belief, judgment, imagination, fancy, attitudes, purposes, intentions.
   2. LANGUAGE: the use of words and sentences, grammar, syntax, composition, rhetoric.
   3. TYPOGRAPHY: including hand-writing and the printed page.

B. Speaking is composed of *four* processes:
   1. THOUGHT: perceptions, ideas, etc., as in writing.
   2. LANGUAGE: the use of words and sentences, grammar, syntax, composition, rhetoric, phonology, articulation, pronunciation.
   3. VOICE: articulation, enunciation, pronunciation, quality, force, time, pitch, expression, interpretation, meaning.
   4. ACTION: bodily set, posture, manner, mood, emotional tone, movement, gesture.

Clearly the two processes overlap. Both exist to carry thought by means of language; in the medium of conveyance, however, they obviously differ, and most radically.

II

Yet is this difference in mode of transmission, obvious as it is and immensely significant, all the difference there is? Clearly not. Thought for writing is conceived in a spirit entirely different from thought for speaking. Language for writing is not by far the language for speaking. If this be true, then, from thought on down

to the bodily means of expression, the two subjects differ in all particulars.

Print as against the voice-body machinery is a difference most obvious in nature; but how great is it in degree? They differ by a gap so wide that not to appreciate the full extent of it is to risk erring egregiously. A word done in black marks on the printed page must mean one thing only; if it can mean more, the page falsifies or beclouds. Also it must mean this one thing yesterday, today, and forever. Done by tones of voice in speaking, however, it may mean anything the speaker has skill to make it signify. The word "Go" as light waves from the page, must have only one meaning; in sound waves from the voice it can be given twenty meanings—even more. A sentence in writing is also limited to one meaning; but in speaking, the same combination of words can be given meanings multiplied many times.

All this can be achieved by voice alone. Consider now the distance between speaking and writing when to voice is added action. The voice can multiply meanings for a word that is spoken; the body, however, can multiply meanings without words of any kind or in any form. The two together, voice and body, work wonders. In every-day affairs men gather convictions more clearly from what they see than from what they hear or read. Hear a man say something for which you are not quite prepared, and you turn sharply to—get the words more clearly? to catch the inflection of his voice more distinctly? Seldom; rather, to look him in the eye and to see how he carries his face and body. If you watch his body and study his face you can ignore much of his voice and words. Actions still speak louder than words; more, they speak at all times, knowing no silences.

The result is that when voice and action are in agreement language that contradicts them counts surprisingly little. Its printed-page meaning can be (1) diverted, (2) obscured, and even (3) reversed. The uttering of "Go" can be diverted to mean, "Do what you please about going or staying;" or obscured into "Both go and stay," the voice saying "Leave" but the body saying "Stay where you are;" or else reversed completely to mean "stay," where voice and body agree on this meaning in defiance of the page meaning of the word. A fair inspection of these relative values shows that in

speech the choice of words is surprisingly subordinate to the behavior of voice and to the total bodily set.

An incident recorded of Mark Twain illustrates this capitally. It is taken from Edwin Bok's Autobiography:[1]

After an interesting talk with Mark Twain, Bok wrote an account of the interview, with the humorist's permission. Desirous that the published account should be in every respect accurate, the manuscript was forwarded to Mark Twain for his approval. This resulted in the following interesting letter.

"My Dear Mr. Bok:

"No, no—it is like most interviews, pure twaddle, and valueless.

"For several quite plain and simple reasons, an interview must, as a rule, be an absurdity. And chiefly for this reason: it is an attempt to use a boat on land, or a wagon on water, to speak figuratively. Spoken speech is one thing, written speech is quite another. Print is a proper vehicle for the latter, but it isn't for the former. The moment talk is put into print you recognize that it is not what it was when you heard it; you perceive that an immense something has disappeared from it. That is its soul. You have nothing but a dead carcass left on your hands. Color, play of feature, the varying modulations of voice, the laugh, the smile, the informing inflections, everything that gave that body warmth, grace, friendliness, and charm, and commended it to your affection, or at least to your tolerance, is gone, and nothing is left, but a pallid, stiff, and repulsive cadaver.

"Such is 'talk' almost invariably, as you see it lying in state in an 'interview.' The interviewer seldom tries to tell one *how* a thing was said; he merely puts in the naked remark, and stops there. When one writes for print, his methods are different. He follows forms which have but little resemblance to conversation, but they make the reader understand what the writer is trying to convey. And when the writer is making a story, and finds it necessary to report some of the talk of his characters, observe how cautiously and anxiously he goes at that risky and difficult thing:

'If he had dared to say that thing to my presence,' said Alfred, taking a mock heroic attitude, and casting an arch glance upon the company, 'blood would have flowed.'

'If he had dared to say that thing in my presence,' said Hawkwood, with that in his eye which caused more than one heart in that guilty assemblage to quake, 'blood would have flowed.'

'If he had dared to say that thing in my presence,' said the paltry blusterer, with valor on his tongue and pallor on his lips,' blood would have flowed.'

"So painfully aware is the novelist that naked talk in print conveys

[1]Pp. 205 ff. For the suggestion of this passage I am indebted to Professor A. T. Weaver, of the University of Wisconsin.

no meaning, that he loads, and often overloads, almost every utterance of his characters with explanations and interpretations. It is a loud confession that print is a poor vehicle for 'talk,' it is a recognition that uninterpreted talk in print would result in confusion to the reader, not instruction.

"Now, in your interview you have certainly been most accurate, you have set down the sentences I uttered as I said them. But you have not a word of explanation; what my manner was at several points is not indicated. Therefore, no reader can possibly know where I was in earnest and where I was joking; or whether I was joking altogether or in earnest altogether. Such a report of a conversation has no value. It can convey many meanings to the reader, but never the right one. To add interpretation which would convey the right meanings is a something which would require—what? An art so high and fine and difficult that no possessor of it would ever be allowed to waste it on interviews.

"No; spare the reader and spare me; leave the whole interview out; it is rubbish. I wouldn't talk in my sleep if I couldn't talk better than that. If you wish to print anything, print this letter; it may have some value, for it may explain to a reader here and there why it is that in interviews as a rule men seem to talk like anybody but themselves.

"Sincerely yours, MARK TWAIN."

What we call "parliamentary language" is the kind that on paper appears correct, conforming to certain printed-page requirements; yet as uttered in speech it may entail any insult or breach of taste and etiquette injected by the tone of voice. Libel and slander are words and statements which on paper overstep a certain conventional line or respect and propriety, yet which when uttered in speech can be entirely stripped of offensive meaning. Instance the ribald and obscene chaffing found in barracks, lodging houses, and camps, where men tolerate any *language* and *words* providing the tone of voice and the facial expression are amiable and sympathetic. Owen Wister's Virginian challenges the defamatory words of his enemy by putting his hand to his pistol and saying, "Smile when you call me that!" According to the cowboy code even the vilest of language was all right when uttered with a smile; without it, all wrong. Yet the *words* were the same.

If we add, now, to this the fact that the printed-page gets almost no meaning except as it sets up voice processes, the value of words as much shrinks still more. One cannot read—in silent reading—without sub-vocal speech. Reading is always an act of speaking without audible sounds. It entails elaborate tension and activity of the whole voice mechanism. In the less skillful this

can be readily observed by watching their lips; in children and those who read but little. Others more experienced cover the exterior and put the speech activities back out of sight. So when good rhetoric requires that the printed page have only one meaning, it is in reality demanding that the printed page shall lead the reader to use a certain one of the many sub-vocal twists that a word or sentence can be given by the voice mechanism. What power the printed-page has—as words—it owes to the mechanism of voice. As a thing in itself it is only black marks; its *meaning* is a matter of what these black marks do to the mechanism of the voice.

So it would seem that the educator who once proclaimed that voice and action did not seem to him very important as a matter of study and discipline, being merely on a par with typography and handwriting, left some exceedingly pertinent factors out of account. They are about as equal in importance as black paint and human character.

All this explains facts that are known to everybody, and at the same time accounts for well-known discrepancies. First, whenever a speaker is incompetent in voice and body, whatever be his skill in language, he carries very little meaning. Dull speaking is dull chiefly because of dull vocal expression and inert bodily action. Often enough the cure for the dullness is to redeem the voice-body effect. As a consequence a very thin message—judged as written composition—can still charm, inspire, and command if voice and body are competent; while on the other hand, the richest of thought, couched in the rarest and most skillful of language—as printed page literature—can mean almost nothing and put auditors to sleep when given with a dull voice and an inert body.

Burke emptied the House when he spoke, but the members snatched the written report of it the next morning; good reading, but poor speaking. The Reverend Billy Sunday violates every precept of linguistic propriety and syntax, and yet captivates the tabernacle; effective speaking, but poor literature. Eminent scientists, brilliant humanists, and great-hearted lovers of mankind all too often prove a weariness to the flesh of auditors eager to hear a message they cannot grasp, yet which the next day is acclaimed in the press as a masterpiece of learning, wisdom, and literary grace.

Assuredly there is a difference here of major importance. If so, to teach students how to use thought and language is very far indeed from the whole problem of teaching them to speak. Manifestly to provide clear thinking and proper use of words is not enough. One can have both of these at command and still fail utterly; not only as a public speaker, but as a conversationalist. To imply that the use of voice and action is a matter of little or no concern in the process of speaking, is a perversion of educational values and a miperception of the facts.

III

But the difference between speaking and writing is not all summed up in the difference between ink-marks and a human being. It goes deep into the use of language and of the thought processes. Thought for speaking is by no means what it is for writing; while diction and composition for the two processes can be entirely different.

First, as to thought conceived for writing and thought conceived for speaking. The crux of the difference lies in the situations under which writing and speaking occur. The writer selects thought for people who are free from the strain and restraint of a public gathering; the speaker selects ideas for people who are able to see each other, who are not at all free from restraint, and who are able to evaluate the communicator much more penetratingly that if he cannot be seen. The writer's "prospect" is typically relaxed, in comfort, free to move about; the speaker is at a public meeting, under strain, and forced to sit still long after he would normally desire to move and to ease his position. So that in preparing for situations so radically different as these, whoever fails to make a distinction in choice of ideas and attitudes, invites certain failure.

This difference in social situation of readers and listeners has all too rarely been reckoned on in treatises on rhetoric and composition. The common assumption seems to be that no difference exists, or differences that are only nominal. Let us analyze the case a bit further; it is pregnant with suggestion.

First, consider the diverse frames of mind involved. At the start is encountered a definite difference in personality, a change in character, a shift in identity between what a man is when reading alone and when listening among others. At home he is relaxed,

calm, and self-possessed. He represents what we mean when we say "natural." In public he is a man altogether different. He is very likely to be stiff, highly tensed, a bit embarrased; or, conversely, he is exalted, on the *qui vive,* excited. He is filled with thoughts that would never occur to him at home; about his looks, his clothes, his actions, conduct, his feeling—his behavior. All these come from a complex either of fear or eagerness induced by being in a public place. In addition he is bombarded by a host of distracting stimulations; the sights, sounds, temperature conditions, pressures, and even smells of a public place; stimuli entirely foreign in nature or significance to the seclusion of the study or the home circle. By such influences the whole nature of his *thought processes* is affected vitally.

IV

Fully as great as this difference between reader and listener is the difference between the thinking currents of the speaker and thinking currents of the writer. Speaker and writer select and compose thought in entirely different moods and in different degrees of tension. In the first place the speaker reveals more of what he thinks and feels, even though he may use fewer words or a "thinner" body of thought. As a consequence the same man will as writer one time and as speaker another alter his whole thought content. The necessities of the differing situations compel it. Ideas that would serve in one situation fail in the other. Beliefs expressed with profit in one case are to the other fatal.

Many factors make for this. First, the speaker composes, to a large extent, in the face of his audience, where he can see and hear them, can sense their moods and movements. It is generally conceded now that the best speaking is the *extempore* type, planned ahead but shaped and finally determined in the tension of the struggle before the audience itself. It is also conceded that the speech planned without the audience in mind invites failure. So the very plan is different between addressing an audience and a reading public. Things that can be said wisely to the reader, often cannot be said at all to the listener; while matter that readers can ponder and apprehend at leisure or in deliberation, must often be left out of public address altogether. This makes not only the *outlines* different, but the main purpose and the actual ideas chosen for presentation—the thought that is to be carried.

Composing in the face of the audience affects also imagination and inventiveness. Few men if any accept an audience with the nonchalance with which they face a sheet of paper in their study. They grow either inspired or faint, get into an ecstasy or lose their powers of concentration, rouse themselves to their highest powers or part with most of the powers they ever possessed. All this brings about changes in thought content. Some speakers get their brightest ideas when facing an audience. Others have nothing left but banalities and apologies. The thinker in his study is a very different person from the same thinker before an audience. He does not, because he cannot, think the same thoughts.

Again, before an audience a thinker is more *intimate*. Writing is at its best when it is universal; speaking, when specially related to its specific audience. Writers address a wide constituency, mixed in temper, experience, and manners; speakers more often address a homogeneous group than one mixed. Audiences with interests, tastes, and modes of thinking so divergent as those of the reading public are very rare, if not quite impossible. So one writes in a universal mood, for all men, and maybe for all time. Speaking is typically to a specialized audience for the immediate present. The thoughts one uses for the world at large are necessarily different from those for a specific audience.

Again, the speaker can be more intense and yet not offend. Intensity in writing is rather dangerous; it limits one's "audience," and enlarges the possibility of giving offense. The platform, however, enjoys a certain license; one can say things there that would cause the reader to throw away his paper or slam the book shut. As a consequence the speaker can show greater assurance than the writer; for he has in plain sight definite and efficient guides to his conduct. Convesely, if he is not experienced, he can lose all the assurance he ever had. In either case he is different in thought power as writer from what he is as speaker. As speaker he can be more earnest or more playful, more hearty, or more exalted; all involving different facts, illustrations, and imaginings. As writer he can be more subtle, more allusive, more erudite.

V

All this means a distinct difference in the *content* of speeches as delivered and as printed. Most public addresses that finally

get into print, especially into books—so-called "works" and school texts—are at least the third version. First, there is the one the speaker prepares, then the one he delivers, and finally the one he devises for publication. The speeches in the newspapers nowadays are most of the time something far different from what was spoken the night of the meeting—unless the "speech" was read from manuscript. In such a case the effect as speaking is largely nullified, and only rarely can it be considered as a speech. It is merely writing prepared in the spirit of the writer for readers—and read aloud only incidentally. The majority of effective speakers, in preparing a vital message for their audience, turn it and fit it after they get on the platform. At least it is safe to say that in this way is done the best speaking; else what we get is mere recitation or reading from a paper; two types of performance that most of the time reveal speaking at its thinnest and on its least effective levels. The version given in the newspapers is prepared beforehand and sent out for release; it is often, in effect and in conception, pure writing. Then the speaking takes place with vital and significant changes made face to face. Later, when further publication is contemplated, a final revision is undertaken, again as writing, but tempered by what succeeded as speaking. This is the common procedure where the speaker has both a proper concern to make his message fit his audience that actually listens, and also a desire to have it look well in print for those who read.

Where this does not happen, still the same distinction is revealed between the essential genius of writing and of speaking. Often enough the speech that makes poor reading sweeps the house. We peruse it in the papers the next morning and wonder how men could have get excited over such banal maunderings. Yet the reports are conclusive that it won the audience completely. But in this is found no real discrepancy; any more than when it transpires that a speech which reads like a masterpiece put everybody to sleep and accomplished practically nothing at the meeting. Burke's resolutions, for the acceptance of which he delivered his classic — considered as writing — on American conciliation, were voted down, even though they involved nothing more than the recognition of most obvious facts of history. Today we offer his speech in our text books as a model of speech composition, though in its immediate purpose it failed. Still as literature for the printed

page, and conceived in a universalized mood and for the consideration of the critic, it is a masterpiece in truth. These situations are both explained by the same law; that the *meanings* got from reading are entirely different in nature and degree from those got from listening. The calibre of the text judged as written composition is no reliable index of the effect it once produced upon listeners; for poor printed page stuff often enough creates a furore when spoken, and literature rich on the page often empties the house. Because speaking and writing, *as bodies of thought,* have as many differences as likenesses and are not to be confused.

It is this same distinction that makes poetry at its best when read aloud. Primarily it is written to be spoken. If it does not read well aloud, it is not good poetry; whereas if the full meaning is to be got from it, it must be read either in silent speech or aloud. In any case its worth is measured by the effect upon the speech mechanism. In this, poetry and oratory are alike, as in all attributes except rhyme and metre; great poetry is oratorical, and great oratory is poetical. All because they rely upon the same medium of expression, the mechanism of voice.

Indifference to this distinction easily arises from unwarrantable conceptions of *what thought is.* To look upon thought as a fixed, static thing, is to misconceive its nature. As something stationary it does not exist. When we speak of thought as applied to speaking and writing, we have in mind what we call "carrying" thought. Yet nothing that can be called thought is "carried" in either writing or speaking. From the printed page emanate light waves; from the voice go sound waves. These are interpreted; they have signficance; they have *meaning.* But they do not even "carry" meaning; they merely stir it, start it into life; *but within the mind of the reader or of the listener.* Nothing is carried but waves; not a possible thing else. So that all our talk about thought deals with a considerable fiction after all. What we ought to talk about is the *meaning stirred* or to be stirred; the effect produced or intended; the change brought about or hoped for in reader and listener. This is the real object we have in mind when we talk about thought as used in communication.

Finally, and most important of all, the speaker while speaking decides what meanings his words shall carry. He is right there to see how they carry, to make amends and to try again. The voice-

body mechanism can be so powerful in enriching meaning, and subtle too, that if he has any talent at all he can work wonders in compelling listeners to get just the meaning he intends. In writing, on the other hand, the *reader* comes nearer to deciding the meaning. The writer is never sure that he can force meaning into the one channel he has selected; he has no certain way of knowing whether or not it has obeyed him, and he cannot detect and correct mistakes if they happen. The speaker can read many illuminating signs. Thus what is a hard limitation upon the writer can to the speaker be a matter of free license.

VI

Yet after all, of the four elements of speaking and the three of writing, it is in this matter of thought that speaking and writing have most in common. The other common process is language. While language for speaking and language for writing have elements which they share, still they show more differences than in thought.

The first and very obvious difference in language is that words for speech are sounds, but for writing are marks on the page—excepting as they induce inner speech. It is not necessary to elaborate further here on the tremendous significance of this difference; this has been done before and is widely understood. The voice makes a word capable of a score of meanings as compared with an enforced singleness of meaning on the page. So the *volume* of meaning carried by spoken words and written words differs decisively.

Again *conditions under which language is used* play a large part. First, a reader can go back and pick up words he does not get; a listener cannot. The reader can change his pace to suit his needs; the listener has no choice and often pays for the loss of this privilege. The reader can bear interruption; the listener has no such chance. Legibility in writing—clearness of perceptibility—is seldom an issue in reading; but its counterpart, enunciation and pronunciation, is often an issue of the first importance for the listener. Moreover, inasmuch as the eye is a much quicker and safer reporter of meanings than the ear, the speaker in choosing words must take account of the handicap which the listener bears in the matter of apprehending words and their meaning. Perceptibility is further affected in that a man reading in a quiet place

undergoes a minimum of distractions; whereas in a public place a listener is bombarded with incitements toward allowing his attention to waver or flag or wander. All these differences are factors in the *apprehension and assimilation* of words and language, and so in the reception of thought and meaning.

Further, *social conditions* make a vital difference in the words chosen. There is a difference in *idiom;* there is a freedom about speaking that gives it liberties. A verbatim report of a speech, when printed in the papers, oftentimes looks pretty bad for the speaker's regard for dignfied idiom. In general, writing makes for Latinized words that yield high specificity of meaning; whereas the more generalized Anglo-Saxon, such as *do, go, man, good, fair,* are often too ambiguous for paper, yet easily are made unmistakable in speech.

This difference extends to *propriety;* words that would shock on paper seem to pass nicely in a crowded and socially tolerant audience. Thus usage for speaking is clearly not what it is for writing. To make it the same in both situations would disregard important necessities and privileges. When we do not see the face of the man whose stuff we read, we insist that he shall take no liberties with us; whereas if we have a good look at his countenance and bearing we know how to accept him.

In *syntax* is also found this same difference. No clear meaning is gathered from the printed page if the sentence composition does not conform to rule—syntax. Speakers go far, with permission and success, in bending rules to their pleasure. Not a few speakers succeed with Beecher's attitude, "when I have something that must be said, I don't propose to let a little thing like the English language get in my way!" To present this here is neither to commend nor to condemn; it merely records a demonstrable fact; that writing is hurt by faulty syntax always; speaking much less often, sometimes not at all.

Sentence structure is also affected. As an instance take *emphasis.* A speaker who knows how to use his voice well, can violate all the text-book rules of emphasis—made for writing—and not suffer seriously in getting the effect he desires. In many cases he is better off if, like the writer he puts important words in important places; but he does not *have* to. Note the circumlocution necessary to the writer to carry this very meaning on paper: "but

to do so he suffers no such compulsion." The device of italics for emphasis is to suggest a *speech* emphasis where emphasis of voice and eye do not happen to fall together.

VII

In sum, the voice of the speaker can always reveal more than the page—or else less. At least the capacities of the two are never alike. The page represents expressiveness at a fixed level, with limitations of the most pronounced nature. The capacity of speaking as a means of expression is almost limitless. In fact, this is its peculiar and eternal mission; to express, to *reveal*. Never in this can writing equal speaking; its limitations, chiefly of a social nature—though also mechanical—are so firmly fixed that there must always be much greater moving power in speech than in writing. So long as a word must mean only one thing on paper, while it can mean a score of things with the voice, and so long as a sentence in print must be confined to one meaning although it can be given dozens of meanings when spoken, there must be this difference and this inferiority of the word or sentence when written as against the same when spoken.

VIII

If it be in order let it be said that this in no wise derogates the power of writing in its special sphere. Writing has very special responsibilities in the movement of civilization. First, it makes for accuracy under repetition; it must read the same the second time and any time afterwards; or, at least, ought to. Speaking, however, when repeated is sure to suffer change in meaning, and may even reverse itself. This gives writing first place in value as matter for repetition and permanency. From this comes its patent superiority for reaching abroad more widely in time than speaking can ever possibly reach.

Secondly, writing works by a process of nibbling, or maybe, attrition, overcoming opposition and ignorance by wearing it down. Its motto is, "The constant dripping of the water wears away the hardest stone." Speaking plays for immediate results. Its motto might well be, "Strike while the iron is hot." As a consequence the mission of the press is to prepare the ground, plant the seed, water, and cultivate. That of the platform or conference is to reap. During a campaign the press grinds on for months giving news, facts, near facts; and influences, of course, some thinking.

But when the great moment arrives for decision, for all and finally, then out come the speakers and the interviews and the "fixers." They bring the matter to a head. They gather the crop.

The same holds for business transactions. Letters follow one another and make sentiment. To get signatures, however, the firm usually prefers, always in important or difficult cases if possible, to send "our Mr. So-and So."

Thus in general the task of writing is to *lay foundations;* the task of speaking to *induce decision.* This holds for the law, for ecclesiastical affairs—very distinctly so in matters of revival or subscription for funds—for legislation, and for all matters of community enterprise where a vote is to be taken, funds subscribed, or sanctions given. Typically in all of these a day for decision is definitely set, and typically it is contemporaneous with a public address or a private interview. For the reason, as said, that speaking reveals more of the speaker's intent, stirs more meanings in the mind of the hearer, answers more questions, and proves generally more illuminating and satisfying.

As the basis for *general* education, preference will always fall to writing. This is provided for by its permanence. It will always reach farther, for the mails are more constant than public meetings. It can be multiplied and multiplied again, and with the same meaning and message; thus giving it range in time and space. It will always be an advance agent of civilization. Speaking, though, will always be a more common medium of exchange; conversation will always be more usable for ordinary human communication than letter-writing or than handing our circulars and tracts. It will in addition always be the means of giving to words and language a positive veridity; wherever men desire to leave no doubts as to their meaning and their intentions, they will face one another and speak. Speaking will always be the more informing, the more revealing, the more transparent. Lastly, it must be the means of bringing decisions, and forcing issues to a head. With speaking, man began his first essays at communication, and to it he will prefer to return in his times of greatest need.

IX

It can be said with assurance that here is a subject that offers a wide field for interesting and profitable study.

EDITORIAL

A LIFE WORK OR A STEPPING STONE?

THE teaching profession in general rates very low in holding its noviatiates to a life-long occupation. More people use teaching as a doorstep for entrance into something else than any other occupation savoring of professional status. In fact we have been told within the last twelve months that teaching is not a profession at all, chiefly for the very reason that it is so easy to get into and out of. And of the branches of teaching that hold only a light grip, the teaching of the mother tongue in its many branches seems to have the lightest; speech seeming to be the least insistent of all.

It is notorious that to get young people, and bright ones, interested in the teaching of speech is not at all hard but to hold them to it for a life work is another matter altogether. Why should this be? Is it inevitable, due to some inherent defects in the subject, some lack of interestingness? Or is it because the really good jobs are so scarce that only the very few can ever hope to find place for their talents and interests? Whatever the cause, is it something bound up with the subject itself and inseparable from the very enterprise we are carrying on?

The cure seems to run something like this: Make the subject of speech as strong academically as any in the curriculum; this will provide at least one good position in every college, and as many as half a dozen in certain colleges and in universities. Then offer every opportunity for live young people to study and equip themselves fully to teach under the most exacting circumstances beside the best scholars the world can offer in language, history, science, mathematics, engineering, ceramics, household economy, and animal husbandry. Lastly, give abundant attention to study, research,

writing, publication of opinions and findings, and meeting in convention and conference, thus keeping the lines of communication between members of the profession open and free. It is all very simple.

Only, this program is stated upside down; the end is stated first and the beginning is at the end. For the only sure way to get and hold the best of our young scholars is to invite them to a goodly spread of scholarship, lead them into the path of professional fellowship, urge them to find something worth telling to the world and then provide them the means of telling it. The one surest way to tie a man to a profession is to have him write for it. Then he belongs; he wants to get in deeper; he asks for more, and the more he gets, the more he wants. No better counsel can be given those who would hold the younger members in the profession and to the young members who think they want to stay, than that they be set to work writing something worth declaring to their colleagues and the world in general.

The implications of this are so numerous and binding that they hardly need explication. First, the man who writes must have something to say; he must needs then, find this something. That means study, observation, organized research, compilation, and the rigors of composition. Then it means that he must send his gaze out widely over the field and find out what others have written and what remains unsaid; when he has done this successfully he is at once a better scholar, a better man, and a better teacher. If next he puts his observations and discoveries together into organized and meaningful form, he has clarified his own thinking, shown himself how to economize his own thought, and has opened up new and vast fields of future study and thought. Finally, and by no means least, he has introduced himself to a widening circle of friends, who can make his name known and who will not be slow to bring it to their lips when some one asks, "Where can I find a good man to teach speech in my faculty?"

The reason so many bright young people drop out of the profession of teaching speech is that they are not sufficiently incited to study, investigate, organize, and write. Probably the one dominant reason why they do not do these things is because they find their time, their energies, and their desire for a place in the sun totally preempted by things outside the class and academic routine. They

are coaches, directors, prompters, trainers, and sponge-holders. Time was when we thought it the right thing for a future lawyer to teach public speaking—mostly coaching—while getting his law degree; but the universities nowadays are not interested in that sort of candidate. They want only those who propose to devote their lives to teaching speech.

Education, if not a profession everywhere, is one in some places. The teaching of speech, though a casual matter with many people, is at last a serious business with some men who happen to have the appointive power. Couple with this the fact that now exist places where one can get real university training for the best places that can arise in the profession, and you find that the way is wide open for those novitiates who are willing to decide on a life work, to study and learn and investigate, to write what they find, and to get in touch with the currents of thought and the personnel of their profession.

NEWS AND NOTES

The following is a partial—and impartial—list of appointments for the coming summer sessions. Only those names are included which represent a change of station for the summer:

Mrs. E. K. Scripture, Columbia University, will give three courses at Tulane University, New Orleans, from June 12 to July 21.

E. L. Hunt, Cornell University, will have charge of courses at the University of Illinois.

E. D. Shurter, University of Texas, will teach at the University of California, Southern Division, at Los Angeles.

C. H. Woolbert, University of Illinois, will teach at the University of California, at Berkeley.

The staff of the University of Iowa will add H. B. Gough, of De Pauw University, and Miss Helene Blattner, of the public schools of Grand Rapids, Michigan.

The University of Wisconsin adds to its staff Miss Pauline Camp, of the Department of Public Instruction of the State of Wisconsin, Mrs. Elizabeth Parker Hunt, of Wellesley College, and J. P. Ryan, of Grinnell College.

Northwestern School of Speech adds Miss Claudia Crumpton and Mr. Hart.

Professor T. C. Trueblood of the University of Michigan, will give a series of lectures in the Mountain and Pacific Coast States.

Professor W. E. Utterback, of Dartmouth College, will be on the staff at Cornell University for the summer session.

Middleburg College summer session at Bread Loaf, Vermont, will add to its staff in Speech subjects Professor Calvin L. Lewis, of Hamilton College, and Mr. Rolla L. Wayne, of the Harvard 47 Workshop.

PUBLIC SPEAKING CONFERENCE

Michigan Schoolmasters Club; Ann Arbor, Michigan
3:00 o'clock
Auditorium, High School

Chairman—Professor R. D. T. Hollister, University of Michigan.
Secretary—Miss Melba Bastedo, Battle Creek.

1. Development and Results of Public Speaking in Kalamazoo High School, Mr. C. A. Fisher, Principal Central High School, Kalamazoo.
2. The Organization of Classroom Work in Public Speaking from the English Teacher's point of view, Miss Mary Derby, Lansing.
3. To What Extent should courses in Public Speaking be developed in the Public Schools? Superintendent M. R. Keyworth, Hastings.
4. Some Things that Organized Courses in Public Speaking should give pupils in the Public Schools, Miss Lousene G. Rousseau, Western State Normal School, Kalamazoo.
5. The Coordination of Contests and Classroom Work, Mr. H. D. Hopkins, Saginaw High School.
6. Methods of Prompting Work in the High School Debating League, Mr. R. C. Ward, Principal Central High School, Mount Clemens.

In the April number of the JOURNAL the address of Miss Jennie Hedrick, at the head of her article on "A Unique Speech Clinic," was given as Atlantic City, New Jersey. It should have been Washington, D. C.

THE FORUM

NEXT YEAR'S CONVENTION

To the Members of the Association:—

The next annual meeting will be held in New York City December 27, 28, and 29. Every attempt will be made to provide you with a convention worth the trip to New York. The Eastern Conference of Public Speaking, and we hope the New England Conference also, will hold their session at this same time and place. Such a convention not only offers the value of a wide range of point of view in the papers and discussions, but opportunity to become acquainted with your colleagues, especially those of the West who have not met those of the East.

Headquarters will be the Astor Hotel. The management requests that reservations be made as early as possible for those wishing to assure themselves accommodations.

GLENN N. MERRY, *President*

BEFORE THE FOOTLIGHTS

C. L. MENSER
Knox College

WITHIN a very few years there has been a general and widespread growth in both colleges and universities in courses which have to do with Play Production. They have been urged and justified on various grounds. Some have purported merely to direct the student energies which were already being expended in this work. Others have gone further and have attempted in a small way to establish what Mr. Granville Barker calls the School of

the Theatre. But whatever the purpose, these courses have all come through the demands from students for direction in their histrionic work and possibly through the hope of the instructors in charge that this direction be definite.

Probably because of the newness of the work, and certainly because of the particular type of appeal which Dramatics holds out to the student, there has been a tendency to overlook or to minimize the importance of a number of things which have vitally to do with the permanency and the ultimate repute of such courses. We have all of us, students and teachers alike, given way to an insistent urge to turn on the stage lights and have a show. Not a few of us, I fear, have neglected some of the important things which go to make the show worth the light bill.

Most of the discrepancies are not of a physical sort. We usually are careful to see that an aristocratic lady in the play does not appear in a "mother hubbard." Likewise, that the "Brute" who is to be fed does not sit at the table in full dress. Eyes are usually made up to look more like eyes than like anything else, and the leading lady is urged to use liquid whiting of some sort to prevent the tell-tale ring around her neck.

But after all, this sort of thing is secondary, and it is subject to change on short notice. A thing which is distinctly primary, certainly for real students of the theatre, has to do with the reading of lines. And that cannot be changed on short notice. Yet, from the standpoint of the instructor it has, I believe, more to do with the ruining or perfecting of plays than has the ring of brunette skin under a light make-up or a bit of none-too-characteristic dress. And my theme is that before the footlights should come, indeed must come if our work is to stand on merit, a good stiff course in Interpretation.

Three questions present themselves. Do we need it? Do we have it? Can we demand it?

It almost goes without saying that we need it. Why, in this respect we are not limited to student productions. Take your ear trumpet, if you will, to the average commercial production. Listen to the reading of the lines by people who are being paid good money for being heard to read badly. You don't need a Windsor P. Daggett to tell you that from all points of view, voice, grouping,

emphasis, and so on ad infinitum, the average actor reads his lines abominally. A few years ago no less an authority than Mr. Clayton Hamilton stated that virtually the only American actor who read his lines well was Otis Skinner, and that his ability was the result of a long period of training in "stock" of the sort that some of us would regard as the "old school." The significant thing here is that he had the training and that in that training no small emphasis was placed on the reading of lines. In college productions the need is no less striking than in the commercial theatre. The frilly young thing and her awkward opposite do love scenes in a way that would make Macbeth's banquet scene a session of unrestrained mirth. And the student would read the banquet scene itself as he would lead a college yell. Indeed there are some exceptions, but in nine cases out of ten the exceptions are students who have had some previous work in Interpretation.

The fact that there are so few exceptions answers the second question. In some cases we do have courses in Interpretation as prerequisites for the courses in Play Production. But the very nature of the work makes this difficult of enforcement. The student is as anxious to get grease on her nose for the stage as she is to get it off her nose for the street. And she, along with him, cannot understand the necessity for doing preliminary work which would tend to retard progress toward immediate satisfaction. It is the old story of the short cut. And in too many cases the student has been allowel to rule. Surely there is only one occasion on which the course in Play Production should not be preceeded by work in Interpretation, and that is when the course is first established. After it has got under way the need for the short cut has dissappeared.

No doubt some will be dissatisfied. That is to be expected. But none the less we can demand it. For I believe we can and should demand that first emphasis be placed upon the reading of lines. Mr. Granville Barker would have the student in the School of the Theatre given a great many kindred subjects before he was allowed to take part in a play of any sort. This is obviously too high a mark for the average college or university department to strive for at the present time. But surely we can go a short way and point out to the student that since the play is after all the real

thing, and that since the proper reading of lines is absolutely and fundamentally essential to the effective presentation of the play, he must spend some of his time in that work. We may lose some students in the change. We may have a hard time sticking to the decision, once it is made. But we will get better results in the end. And we will have removed one of the things which make college play directors die young and friendless.

NEW BOOKS

The Theatre of Tomorrow. By KENNETH MACGOWAN. Boni and Liveright, New York.

For some time, I have wished that Mr. H. K. Moderwell would rewrite and make available again his book, "The Theatre of Today," now out of print. Moderwell did not make that revision, but an excellent sequel to his book is Kenneth Macgowan's recently published "The Theatre of Tomorrow." The sequel, like the first volume, deals with the develpoment of technique of dramatic production, with the "new movement" of which Adalphe Appia and Gordon Craig were first theorists and practitioners. The purpose, in the words of the author, is "to set forth the ideas behind the new stagecraft, the reforms in the physical playhouse, and the changes in the contemporary plays which all point, as I see it, toward a new drama, and to attempt to outline that drama in its broader aspects."

The four opening chapters of the book bring down to date what Moderwell had written about recent mechanical and electrical improvements in the stage and about the painter in the theatre. Nevertheless, Macgowan has written with better perspective and with keener critical interpretation than did Moderwell in 1914. Moderwell's discussions were incomplete and confusing because the critic was too near the events of which he wrote. Macgowan sees all phases of the new movement and emphasizes significant relationships. Moderwell gives but a few lines to the actor in his relation to the new movement. Macgowan devotes a chapter to a discussion of the actor's "reanimation." Moderwell devotes five chapters to a review and an analysis of the intellectual, literary, and social forces out of which "The Theatre of Today" (1914) came. Macgowan interprets the tendencies of yesterday and today and

projects into tomorrow interesting ideas about the play, the playhouse, and the audience.

The new book will appeal to those who are sincerely endeavoring to make a satisfactory evaluation of what has been termed the "new movement" or "the new stage craft." It contains many ideas which I like, too many to enumerate here. I like the treatment of Craig's contribution to the new stagecraft and the emphasis upon his fundamental theory of the unity of a dramatic production. The critic points out that the development of that theory in a production secures "a rounded and complete emotional interpretation of a play, analyzing the emotional values established by the dramatist, interpreting these values in the terms of human actors and stage atmosphere, in movements, lights, color, line, costume, and background." And I like also what he says to the critics of the new stagecraft who "see it or pretend to see it only as a matter of scenery." If the enemy of the new stagecraft cares to push his comparison to the point of balancing the work of the stage designers and directors of modern Germany, Russia, and America against the work of the realist playwrights, I, for one, am prepared to maintain that the work of the artists has been healthier art than the work of the playwrights; finer, higher, more inspiriting. The line, mass and color of Robert Edmond Jones can do more to liberate from slavery to machines, and to their owners than all the social dramas of modern England." I like too what he says to "the partizans of the new methods of production,"—they "must see that the new stagecraft has gone only a small part of the way toward reanimating the theatre, and that it cannot claim to have done so until the playwrights come forward or are driven forward to stand beside it."

And he does accord to the actor his place in the new movement. He says, "Every attempt to formalize scenery, every attempt to alter the shape of the building—means new emphasis upon the actor. For him there must be a new technique as much as for the artists. Such devices as I have described not only bring the audience into a new relation with the stage and the setting, but also—and this is much more important—into a new relation with the actor." The chapters dealing with "realism," "expressionism," with the theatre in its relation to the audience and with the "movies" are treated in a manner which emphasizes the significant. The chapters

in which the critic undertakes the "risky" business of writing of the theatre of tomorrow are stimulating and thought-provoking.

The book is an estimate of tendencies in the theatre during the last quarter century is conservative, yet open minded. It presents a survey of all phases, of all related forces, artistic, scientific and sociological in the modern theatre. It is presented not from the restricted point of view of the student of dramatic literature only, but from the point of view of a student of the theatre, the theatre as a great and artistic public institution. For this reason, I have found a place for it as a supplement to a course in the history of the theatre. It is the best available critical summary of the period since 1900.

The book is well bound, contains excellent illustrations, and a bibliographical appendix.

E. C. MABIE, Iowa City, Iowa

A History of Theatrical Art, Volume VI, Classicism and Romanticisms. By KARL MANTZIUS. (Translation by C. Archer.) Duckworth & Co., London, 1921. 342 pages.

This is the last of a series of six volumes by the same author. The first volume of *A History of Theatrical Art* appeared in English translation in 1903. The writer states that he intended the six books to serve "as a description of the whole foundation on which modern theatrical art is based." "The intention has been to present a picture mainly from the sociological point of view, of the course of development followed by theatrical art through the ages." The manner in which the writer modified the purpose thus stated in analyzing the tendencies in the period covered by VolumeVI is indicated by the sub-title, "Classicism and Romanticism." These terms are accepted in the sense in which they connote tendencies in literature, especially in poetry, and are applied without redefinition to the institution of the theatre. Consequently, Volume VI becomes an effort to define the ways in which the stage in England, in France, and in Germany reflected and was influenced by the phenomena which in literary history have been designated "Classicism" and "Romanticism."

Volume VI traces the developments in the three countries named during the period when events theatrical began to be inter-

esting in America. It contains the record of persons and of traditions whose influence appeared in the early history of the American stage. Part I begins its story of the English theatre after Garrick's retirement, presents the period of Sheridan's management, and the period of change in popular taste which found ruling forces in the "Kemble School" of actors dominated by John Philip Kemble and Mrs. Sarah Siddons. It closes with the story of Edmund Kean who first appeared in America in 1820. Part II begins the story of the French theatre with the period of decadence in the latter part of the eighteenth century, when conventionality characterized elocution and dramatic art. It traces the course of dramatic art and of the *Théâtre Français* under the influence of Talma during the period of the Revolution and of the Empire. Then follow accounts of the opposition which the Romanticists met in the *Théâtre Français;* of the coming to the front of the *Théâtre del'Odëo* under Harel's directorship; and of the successes of players Mlle. George, Mme. Dorval, Bocage, Charles Deburau, and Frederick Lemaître. Part III is devoted to the theatre in Germany and includes accounts of Goethe and the Weimar Court Theatre; of the work of Schlegel, Tieck, and Devrient.

The book is somewhat limited in its point of view and in its method of analysis. It does not give a positive characterization or classification of tendencies in theatrical institution during the period which it covers. The discovering of points at which Romantic poets succeeded or failed in influencing directors, actors, or audiences is but a limited method of characterization. The relating of the story of the opposition which Romantic poets met in the Théâtre Français is but a partial analysis of the work of the Français. It is a bit difficult to find traces of literary Romanticism in the technique of acting. The book contains good descriptions of the work of players mentioned, but an inadequate characterization of tendencies in acting, in producing methods, and in sociological relationships of the theatre instiution.

The book is written in an interesting and enjoyable manner and it is excellently translated. This volume and the five preceding ones form a scholarly work with which every student of the theatre should be familiar.

E. C. Mabie, Iowa City, Iowa

COLLEGE AND UNIVERSITY PRESIDENT AS ORATOR

Scholarship and Service. By NICHOLAS MURRAY BUTLER. New York. Scribner's. 1921. Pp. 399.

Central Memorial Volume. Indiana University. 1921. Pp. 345.

Education and Citizenship and Other Papers. By EDWARD KIDDER GRAHAM. New York. Putman's. 1919. Pp. 253.

The Liberal College. By ALEXANDER MEIKLEJOHN. Boston. Marshall Jones. 1920. Pp. 165.

College and Commonwealth. By JOHN HENRY MACCRACKEN. New York. Century. 1920. Pp. 420.

Critics who have it that academic people are too thin-blooded for active contact with the world of affairs would do well to consider some of the very effective public speaking done by college and university presidents. But the academic leader whose public effectiveness is admitted must also face those scholarly members of his faculty who regard oratory as a weakness, indicating a vulgar desire for the praise of the many. The fact remains, however, that the power of the college and university president as a leader of public opinion in the United States is greatly increasing. And it is a leadership exercised to a surprising degree through the spoken word. The Ciceronian ideal of the orator as the philosophically-minded man able to speak effectively upon all subjects of public discourse has been declared to be far beyond the limits of human possibility. But in the American college and university president we have a man whose daily task keeps this ideal constantly before him, and his success is pretty largely measured by the degree to which he excels other men in approaching it. Nicholas Murray Butler has said of the university president, "It is one of the most satisfactory incidents in the history of American democracy that it has brought into existence an important and conspicuous office whose incumbent is set apart by his very incumbency to represent in American life the principles and ideals upon which universities are built and for which they exist, and to hold these principles and these ideals insistently before the public attention. The man of letters, the experimental scientist, the accomplished student of history or economics, is, by reason of his university position, under obligation to represent one aspect of university activity and

university interest to the public at large. It is the function of the president to represent the university and that for which it stands in their entirety."

To represent the whole of a university is a task requiring Ciceronian versatility. If the interpretation were to be made to one audience—to the faculty, say—a philosopher would be the man. But when every kind and type of audience must be addressed—for the message of the university cannot be confined to scholars if it is to be a power in American life—the philosopher must also be an orator. Cicero remarks that philosophy and oratory were one until the philosophers became too indolent to cultivate eloquence, and therefore affected to despise it. But whatever a philosopher may do, or for whatever reasons, the college or university president may not neglect eloquence. He is the nearest modern analogue to the ancient *rhetor*. For he is a professional practioner of the art of persuasion. As Charles W. Eliot said in his inaugural address as President of Harvard, "He must watch and look before—watch; to seize opportunities to get money, to secure eminent teachers and scholars, and to influence public opinion toward the advancement of learning; and look before, to anticipate the due effect upon the university of the fluctuation of public opinion on educational problems; of the progress of the institutions which feed the university; of the changing conditions of the professions which the University supplies; of the rise of new professions; of the gradual alternation of social and religious habits in the community. The University must accomodate itself promptly to significant changes in the character of people for whom it exists. The instiutions of higher education in any nation are always a faithful mirror in which are sharply reflected the national history and character. In this mobile nation the action and reaction between the university and society at large are more sensitive and rapid than in stiffer communities. The President, therefore, must not need to see a house built before he can see and comprehend the plan of it." Again let it be said, if the president's only duties were to see and comprehend, he might be a Platonist. But he must see, and comprehend, and *persuade*. If this makes him a sophist in the eyes of the scholars, he must endure faithfully, strengthened by the knowledge that his persuasion is to the end that truth, beauty and goodness may prevail.

If the task of the college president is so largely the task of the orator, his public addresses should be of significance to the student of oratory. And one superiority especially will commend them as source material for students in public speaking. A president who speaks for a university speaks for one of the most enduring of human institutions, an institution founded upon enduring ideas. If he be a true representative, therefore, his speech will consist in the application of great ideas to the particular problems of the present. In general, it must be confessed, a student is not sent to oratorical masterpieces for ideas. He goes to them for models of composition, examples of varieties of style, material for the history of eloquence and for studies in speech structure. But there is a great difference in studying a speech as a model of composition and as a source of general ideas for future use as a speaker. Of the latter there has been too little; so little, in fact, that the literature of public address is hardly thought of as a stimulus to creative thinking. Of course it cannot be maintained that all college presidents avoid commonplaces, that their addresses are always stimulating, or even that they are especially good models of form. But compared with the literature of public address in general, in which the object of the speaker is so often to prevent thought rather than to stimulate it, it may be said that these presidential utterances are distinguished by the presence of permanently significant ideas, and are of as much value in suggesting to the student what to say as how to say it.

Possibly one reason for our tardiness in recognizing the speeches of college and university presidents as a type of public address is that education as a subject of popular oratory is a development of modern democracy. It was not a theme of the classic orators. It really becomes a great subject of public discourse only when the desire for universal education has attained some growth, when public responsibility for the institutions of education is recognized. Much of our hope for democracy must be based upon the effective public presentation of educational subjects. The literature of what may be termed educational oratory calls for considerable attention on the part of teachers of public address.

Nicholas Murray Butler's *Scholarship and Service* contains his inaugural address as President of Columbia University, addresses delivered at various other universities, and a number of talks to

students at the opening and closing of the college year. His talks to students resemble the philosophical common places, *communes loci,* of the Roman rhetoricians. They are filled with the conviction that we have fallen upon evil days. But the virtues for which he pleads cannot be challenged; and as brief, vigorous and effective presentations of general truths they are excellent. Students in search of selections for memorized delivery would do well to examine them. Aside from these counsels upon the conduct of life, President Butler has fullfilled his purpose of interpreting the university from his point of view. The ideals and the counsels of the university are represented by addresses delivered to assembled audiences; while the problems of the university are partly dealt with by extracts from his annual reports. No specialist could have written these papers, and they are a witness that the philisophical orator may still hope to interpret the vast complexity of things and give us a unified meaning.

The *Centennial Memorial Volume* of the University of Indiana contains a notable group of addresses, and is suggestive of possibilities for the student of academic oratory in similar collections. The celebration of college and university anniversaries has produced a considerable body of oratory. President Schurman, formerly of Cornell, now ambassador to China, President Birge of the University of Wisconsin, President Angell of Yale, President Falconer of Toronto, President Bryan of Indiana together with the three preceding presidents, Joseph Swain, John Merle Coulter, and David Starr Jordan, are executives whose addresses appear in this volume. Of especial interest, too are the addresses of Paul Shorey and Roscoe Pound. A number of these speeches would never hold the sustained interest of a general audience, and a student in public speaking might well be asked how he would present these same ideas to various portions of the general public. The translation of abstractly stated ideas into concrete terms is an excellent exercise for the student. A man who can take one theme and present it to the chautauqua audience, to an undergraduate group of Phi Beta Kappa members, and to a conference of University presidents, will approach, perhaps, the requirements of a modern educational executive. The addresses appearing in the Indiana volume exemplify the discourse of professional educators among their own kind. But the general nature

of the discourse of executives is significantly different from that of scholars as specialists.

Education and Citizenship and Other Papers, by Edward Kidder Graham, late President of the University of North Carolina, contains essays and addresses under four heads; Education and Democracy, Culture and Citizenship, Student and College Relations, and Occasional Papers. These addresses make clear the great loss suffered by North Carolina through the untimely death of President Graham in his forty-third year. For him, the university campus was the state, and had he lived he would have demonstrated more completely how a university president is, in the highest sense, a public figure. In his adresses we feel the union of the scholar and the practical man of affairs. Attaining maturity through a period when North Carolina was beginning to recover from the Civil War, he realized the benefits of a growing industrialism. He saw that only in commercial activity could the lethargy of tradition be thrown off. But he cared too deeply for culture to be blind to the dangers of the new order. He found the solution for the educational quarrel between Huxley and Arnold in Carlyle's gospel of work. "Culture is not a knowledge of the creeds of religion, art, science or literature. . . . . .it is achievement touched by fine feeling." This doctrine he preached over and over, to students, to commercial clubs, to bankers associations, to historical societies, and in his inaugural and commencement addresses, illustrating his theme according to his audience. "There could not have been found a better platform or sounding board from which to conduct his operations and to preach his policy of education and life than the University of North Carolina," says the President Alderman of Virginia, in the introduction. The university as a sounding board for the president as an orator,—that is a conception displeasing to many. But when one reads of the work of Edward Kidder Graham it becomes apparent that a university president who is more than a scholar, who is more than an executive, who has something of a prophet's vision and a prophet's eloquence, is in the highest sense of the word an orator.

The Liberal College, by Alexander Meiklejohn, of Amherst, contains addresses which have already been recognized as classic statements of the function of the liberal college. President Meiklejohn speaks with considerable argumentative fervor, and if at times

he seems a debater, at least his points are clearly stated. His defense of the liberal college is very different from that of the conventional traditionalist. He is not so much concerned with the disciplinary value of liberal studies as he is with the fact that they deal with the universal aspects of living, and are therefore broadly practical. "We pledge ourselves forever to the study of the universal things in human life, the things that make us men as well as ministers and tradesmen." As President Graham, so President Meiklejohn has a message which he presents constantly and with increasing effectiveness. A student of persuasion might make an interesting study of the different motives appealed to in the addresses of the small college and the great university president. He would discover for himself many things which Aristotle has set down in his *Topics*. President Meiklejohn would probably say that he is more concerned with conviction than persuasion. But that he is effective is witnessed by the growing body of educational opinion for which he is spokesman. As we concern ourselves more and more with educational issues the public utterances of a vigorous leader become a part of the significant oratory of the day.

In *College and Commonwealth*, by President MacCracken, of Lafayette College, we have addresses before a wider range of organization than in any other of the collections here mentioned. We have also more evidences of conscious adaptation. Literature and history are much drawn upon for illustrative purposes. Analogy follows analogy; at times a whole speech is the development of a single analogy. The speaker is never so absorbed in his subject that he forgets his audience. Appeals to group loyalty and to historic traditions are constant. The mental attitude of a Beecher, who saw sermons in everything, is everywhere present. One wishes more such men were in our pulpits. The student will find here applied, rather than pure, ideas. But the student of rhetoric will find his rules exemplified on almost every page, and he is delighted at a versatility which is at home in so many situations.

The critic of oartory, who insists that the day of the specialist is here, who loves to contrast words and deeds, will find in the utterances of college and university presidents the proof that in our democracy words do produce deeds; and that if we are not to become slaves of efficiency we must see that our orators and prophets escape the bonds of routine. E. L. HUNT, Cornell University

Forms of Oratorical Expression and Their Delivery, or Logic and Eloquence. (Illustrated.) By J. N. RUFFIN, B. A. London, 1920. Pp. 510. Brentano's, American agent.

The Psychology of Persuasion. By WILLIAM MACPHERSON, M. A. Dutton, New York. Pp. 256.

An age-old question has been, What is persuasion and how is it accomplished? In other terms the question might be put, How shall we describe the processes by which one man wins another and in what terminology shall the art be taught? In the two books above cited we have side by side the ancient and the modern answers to the questions; one an almost monumental effort to make the classical methods bear fruit in practical application, the other a move in the direction of stating the problem of persuasion in terms of recent psychology.

To those interested in applying the teachings of the Greek and Roman rhetoricians to the task of teaching speech to American boys and girls, *Forms of Oratorical Expression and Their Delivery* will prove at least illuminating. Mr. Ruffin has compiled a wonderful accumulation of information in the tradition of the ancients, yet articulated with the most modern of conditions. He begins with the ancient distinction between "figures of thought" and "figures of language",, using all the classical terminology from Accumulation, Aenigma, and Aitiology through Amphidiorthosis, Antezeugmenon, Bdeligima, Epithrochasmus, Homoeoteleuthon, Kerdos, Ploce, Synathroismus, and on to Tecmerion, Topothesia, and Zeugma —together with some three hundred others—applying these to the speaking style of a score of orators, from Demosthenes, Aeschines, and Cicero to William Jennings Bryan, David Lloyd George, and Warren Gamaliel Harding.

From this volume you learn that Demosthenes had forty-eight "master-figures" at his beck and call; chief among them being Amplificatio, Anophora, Dyatyposis, Ecponesis, and Prosopopoeia. Aeschines reveals his inferiority to his great conqueror being adept in only twenty-five of the figures. Mr. Bryan, we find, is especially good at Rhythmus, Anophora, Prooimion, Epilogue, Ecphonesis, Antithesis, and Hypocatastasis; while President Harding excels in Allegory, Parison, Peroratio, Prooimion, Protasis, and Synonymia.

All of these three hundred and more figures are explained in

detail with copious examples from the speeches of great orators. The book is, indeed, a store house of information on these ancient devices of speech. A goodly sprinkling of pictures of great speakers, both in action and sitting for their photographs or statue, is found throughout the pages.

Forms of Oratorical Expression is a remarkable survival. It suggests the diplosaurus of the wilds of Patagonia; only, here it is, before our eyes. Enormaus labor has been expended in getting it together; yet most teachers of speech will find it interesting only for its antiquarian lore of by-gone centuries. The principal criticism against it, however, as a usuable text is that it is almost disorderly in its lack of form and sequence. The mechanics of the book, also, are not what we have come to expect, suggesting either war conditions, haste, or a printer not used to getting things out in the high Roman fashion.

Still you should get this book for your shelves; for it is a rich mine of classical information and specific citation to the words and thoughts of the great orators of history.

"The Phychology of Persuasion!" Is not that a title to start a moment's thrilling expectancy? We have long been waiting for it on the back of a book; and here it is. The psychology of about everything else has appeared in titles; the psychology of persuasion has long been inevitable and somewhat overdue. Now it lies before us.

The reviewer confesses to a keenness of interest bordering on excitement upon opening this book. What union could be more pregnant with concern for the teacher of speech than that of man's psychological processes and the task of winning men to your way of thinking and doing? A discussion of persuasion in the spirit and terminology of psychology has been needed ever since the recrudescence of psychology as a science. But after a careful perusal of this book we have to say regretfully that the hope we had is not yet realized. For this book is almost anything but psychology; another of the now almost interminable line of publications making capital out of the popular urge toward psychological information, but speaking only the language of the magazines, general literature, and the street.

The book is built around the thesis that persuasion is a process of using "emotions, intellect (reasoning), and imagination" to se-

cure response from observers, listeners, or readers. In this is nothing new nor particularly illuminating psychologically. At no point is a definition offered for any one of these terms. They are presumed to me self-explanatory and self-evidently understandable. Over and over they are repeated, used as the skeleton and framework but never definied. Now it requires no hypercritical frame of mind in discussing a subject so full of close issues as the nature and workings of persuasion, to say that a book presented by its title as revealing the psychological basis and operation of this intricate process, which does not define its terms in strict psychological language, has no clear right to such a title as that used in this instance. What are the emotions? Where is the dividing line between that which is emotional and that which is intellectual? Is imagination to be defined in such terms as to leave it in a category mutually exclusive from emotion and intellect? These are questions vital to the questions of one's right to dub a book "The Psychology of Persuasion."

Mr. MacPherson's discussion is an interesting series of chapters written in the manner and mood of first-class magazine articles. Chapter I, Process and Elements, promises well for a discussion in the vein of recent psychology when in the third paragraph of the book it says, "The starting-point of all persuasion, of ourselves or of others, is a belief or a wish. Holding a certain belief, or desiring that a certain course of action shall be pursued, we set out to justify our belief and the conduct that it implies." Later he recognizes that "we believe because we want to believe." "Our beliefs and our wishes are inextricably interwoven; or rather, they are not really to be distinguished." This is all very hopeful, giving promise of a penetrating analysis of the psychologically basic elements of persuasion. But it is forthwith subordinated to the treatment of persuasion as "emotional, imaginative, and rational," and is not used organically after the first chapter. Those of us who cannot escape the conclusion that the wish is psychologically more of a fundamental concept than intellect or emotion, find out interest in the volume waning in direct ratio to the distance from the opening chapter.

Chapter II, on "The Gentle Art of Camouflage," is one of the most entertaining and at the same time most modern in spirit, being a series of keen observations on the tendency of the human animal

to rationalise and sublimate his subconscious processes. In later chapters there are discussions, all in magazine spirit and style, of Group Pressure, Right Direction of Persuasion, Persuasion as a form of Expression, Verbal Persuasion, Formal Persuasion in Speeches and in Books—a summary that could be made by any newspaper man—Persuasion in the Novel and the Drama, and the Persuasion of the Future.

You will find this book interesting and stimulating; but do not allow yourself to believe that from it you will gain added information as to the psychology of persuasion.

C. H. W., Urbana, Illinois

MORE COMPILATION OF PLAYS

Chief Contemporary Dramatists. Second Series. Edited by Thomas H. Dickinson. Houghton Mifflin Company, Boston, 1921.

Longer Plays by Modern Authors. (American.) Helen Louise Cohen, Harcourt. Brace & Company, New York, 1922.

Portmanteau Adaptations. By Stuart Walker. Stewart Kidd Company, Cincinnati, 1921.

Representative One-Act Plays by British and Irish Authors. Edited by Barret H. Clark. Little, Brown & Company, 1921.

Plays for Classroom Interpretation. Edited by E. V. B. Knickerbocker. Henry Holt & Company, New York, 1921.

A Treasury of Plays for Children. Edited by Montrose J. Moses. Little, Brown & Company, Boston, 1921.

Representative One-Act Plays by Continental Authors. Edited by Montrose J. Moses. Little, Brown & Company, Boston.

Little Theatre Classics, Vol. IV. Edited by Samuel A Eliot, Jr. Little, Brown & Company, Boston.

A Treasury of Plays for Women. Edited by Frank Shay. Little, Brown & Company, Boston.

The work of compiling and editing volumes of plays goes on apace. A few years ago someone started the game, and now we have a group of compilers and editors, each busily following up his first book with a "companion" volume prepared from one point of view

or another. All of these collections are valuable to the teacher-director who faces the problem of securing a large number of plays at small cost. Through these compilations many plays are made available for the library in the small school. And each volume in some degree furnishes plays to meet the demand for readily accessible material for production purposes, although in some instances the compilations are intended primarily for readers.

Perhaps the largest new compilation of long plays is Thomas H. Dickinson's second series of eighteen plays, *Chief Contemporary Dramatics.* It includes "Milestones" by Arnold Bennett and Edward Knoblock, "Mixed Marriages" by St. John Ervine, "The Piper," Josephine Preston Peabody, "The Yellow Jacket" by G. C. Hazelton and Benrimo, and "The Bonds of Interest" by Jacinto Benavente. Only four plays are included in Helen Louise Cohen's *Longer Plays by Modern Authors;* "The Copperhead" by Augustus Thomas, printed for the first time; "Dulcy" by G. S. Kaufmann and Marc Connelly; Booth Tarkington's "The Intimate Strangers;" and Clyde Fitch's "Beau Brummell." Stuart Walkers new book, *Portmanteau Adaptations,* makes available an excellent version of "Gammer Gurton's Needle," and includes in addition, "The Birthday of the Infanta," "Nelli Jumbo," and "Sir David Wears a Crown," sequel to "Six Who Pass While the Lentils Boil." New compilation of one-act plays include Barret Clark's well selected *Representative One-Act Plays by British and Irish Authors.* There are twenty plays, among them Yeat's "The Land of Heart's Desire," Dunsany's "The Golden Doom," Synge's "Riders to the Sea," Lady Gregory's "Spreading the News," and Downs' "The Maker of Dreams." *Plays for Classroom Interpretation* by E. V. B. Knickerbocker, contains four one-act plays rather poorly selected for high school purposes. Montrose J. Moses' *A Treasury of Plays for Children* contains both long and short plays, plays of fairy lore, and plays of imagination. Most of the plays require elaborate production and adult players. Children's theatre organizations equipped to handle the materials will rejoice that such arrangements as Alice Gerstenberg's dramatization of "Alice in Wonderland" are here made available.

Announced for early publication are several interesting collections. *Representative One-Act Plays by Continental Authors,* edited by Montrose J. Moses, is to include plays by Materlinck,